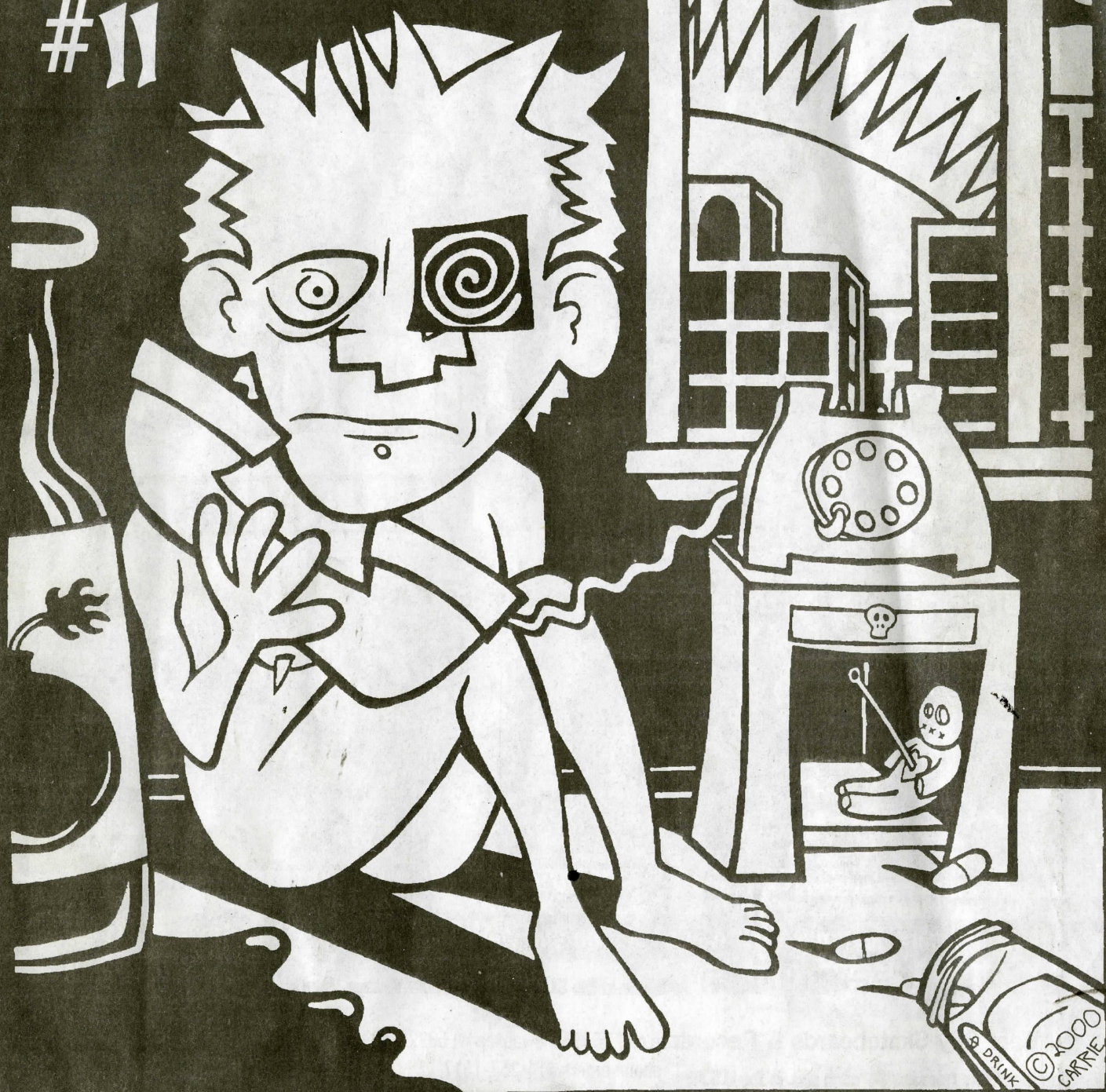


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#11



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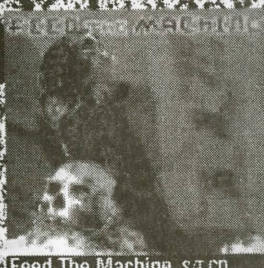
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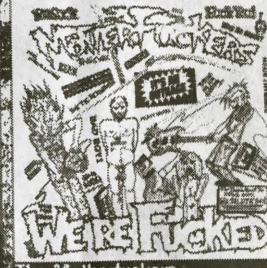
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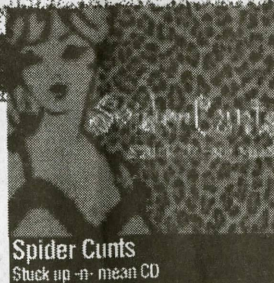
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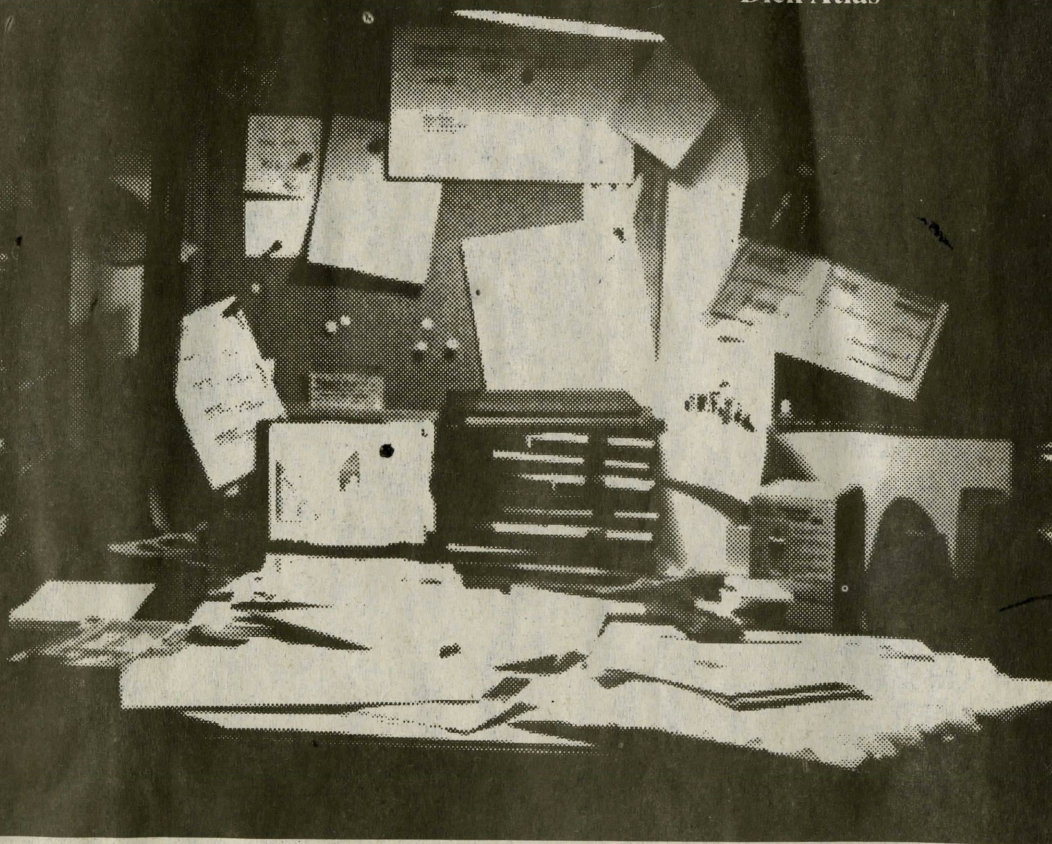
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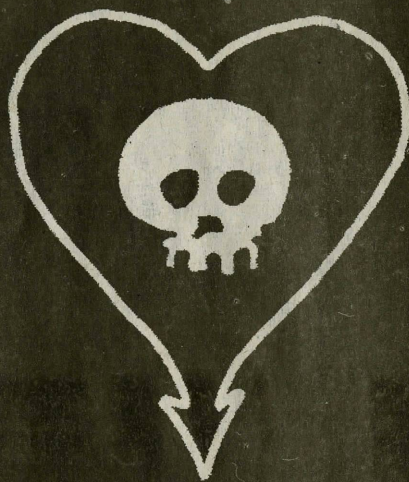
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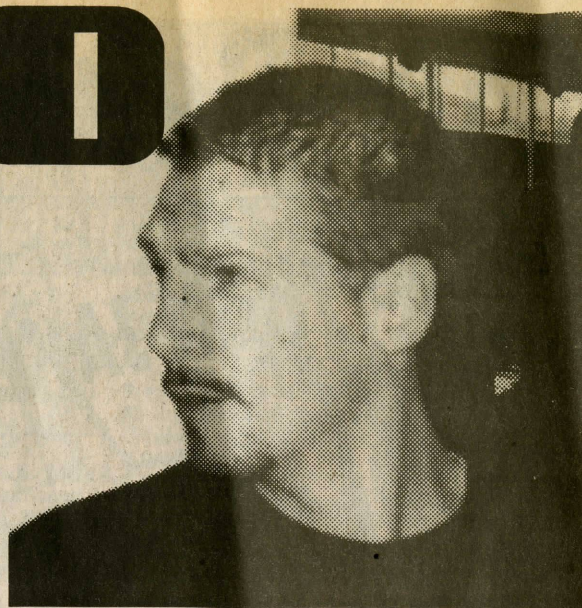


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4 motion sickness



# INTRO



It's early May and I originally wanted this thing out in January. Yeah, this was gonna be the issue where I finally got it out actually early for once. Then all of this stuff started happening and blah... blah... blah. Don't you fucking hate it when every zine you read starts out with the editor whining about why the issue is so late? Anyways, here's what I consider to be my best issue to date. If you want to blame someone, blame Erik from D4 cause our email interview took forever!! (just kidding) I'm the flake here. I guess I should be apologizing to all of the labels that took out ads because all of that stuff has been out for 6 months now and their bands have probably broken up or changed half of their members. So you should buy one of everything that is advertised or reviewed in this issue ok? and tell 'em Phil sent ya their way. Actually, i doubt any of the labels read any of this anyway. Oh well, it's punk rock right? Actually, it's just rock and roll.....

I like this issue and I think it came out really good from a reading standpoint, and from a Graphics standpoint (well, except for the zine reviews which I only had 2 and 1/3 pages worth of space for so I was forced to do that lame layout). I know what you're saying, "So get rid of some of the ads fucko!" Well, I can't fucko, cause those ads pay for the printing of this which enables me to hand it for free to you because your broke ass wouldn't cough up a buck for a zine even if you were in dire need of some toilet paper and this was all that was available. So my other option is to ad more pages right? Wrong! At least for now. My printer can't go over 80 pages, which means the type gets smaller and more and more stuff gets crammed into the same amount of space. I had to lose the book reviews again because of space limitations. The only one I squeezed in was the Punk Planet Book of Interviews that came out on Akashic books.

So I'm looking for a new printer after this issue. Wish me luck. Wouldn't it be nice if this was stapled though instead of the fucked up glued spine? I think so. By the way, you might notice the ad on this page that is taking up 1/4 of the page and blowing my oh-so-cool Graphic layout all to shit becuase it interferes with my negative space. Well, it's a free ad I ran for my pals Jason and Jen who do Clamor magazine. They also put on a Zine Conference and this is the third year that it's going to happen and I'm once again stoked to be attending. Aybody interested in underground publishing as well as other areas of D.I.Y. media should check it out. Plus, how often do ya get an excuse to go to some little college town in Ohio? I thought so. Last year I had a blast and met tons of cool people that I had only interacted with via mail or email so all was good. Coulda been a few more drunks in the crowd, but I got my fingers crossed for this year.

I'm very proud of the interviews in this issue, getting old school veterans like Kevin Seconds and Steve Soto was a real treat. The interview with eMpTy Records was equally as informative because it gave me an inside peek at the bullshit a lot of these little indie labels have to go through. Then we've got the coverage of the Las Vegas Shakedown which happened in August of last year. What a fucking drunk-ass rock and roll blowout. I don't think this year can top it but I'm sure going to find out. I guess I shouldn't have to say this, but please check out the bands and people interviewed herein, they are all upstanding people deserve support and big hugs and kisses on the cheeks. Which cheeks you kiss I will leave to your discretion.

By the way, I have officially crossed over and I am no longer a "Maximum Rock and Roll" wannabe, I am now an official, card-carrying member of the "Punk Planet" wannabe club. Other than that, I'm just Phil, I'm old, but I still go to shows, hang out in bars, and like to watch rock and roll in it's most primitive format. I don't have an ego, and I like everybody. Enjoy.

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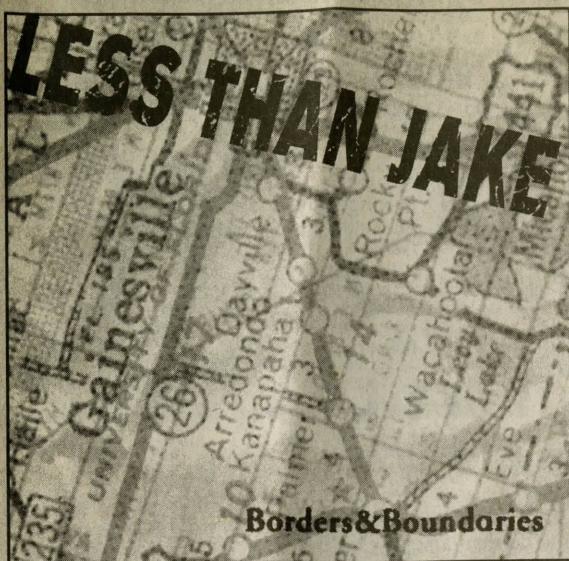
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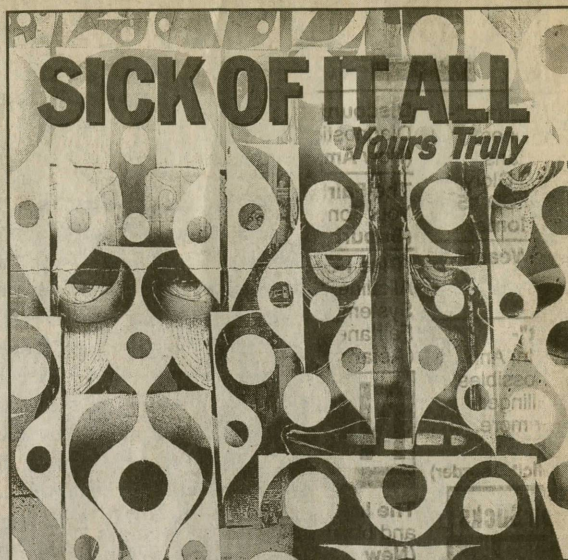
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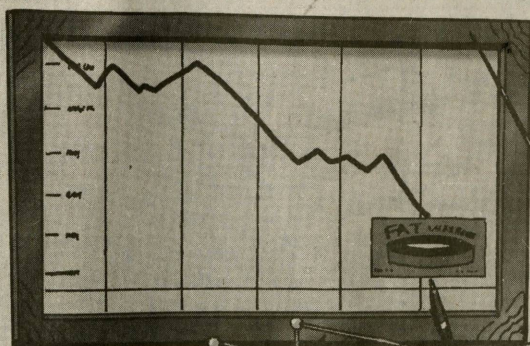


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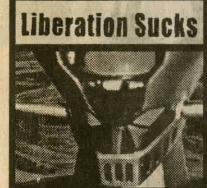
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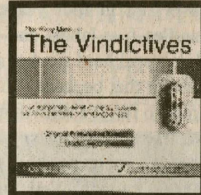
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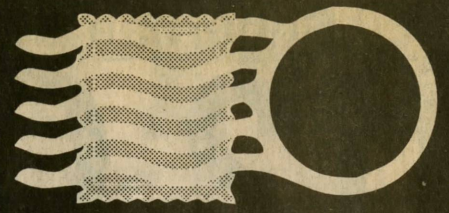
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# LETTERS



## Oops I Did It Again

Phil...

Received the zine..... Thanks for the interview, it was just fine and I think your zine as a whole is nicely done, (un-like the majority of publications) and well-written as a whole.... Only thing: Either you mis-spelled or I did not articulate strongly enough for the tape recorder to pick up what I was saying.... For instance, 'monastery school' is in fact 'Montessori school' and 'in-times' is actually 'end-times'.... Just letting you know, because it makes me sound like the typical 'rocker guy' speaking on a subject of which he has no idea as to what he is talking about... Although far from the smartest man in the world, I am not the dumbest either, ergo, I point these innocent mistakes out to you and your readers in my own defense.

Again, thanks so much for the interview and no harm done. Keep up the good work and take care. Jeff/SPEEDDEALER <speeddealer@hotmail.com>

## Cheers From My Peers

Dear Phil...

Your #10 was incredible. M.S. is like the last actual-fucking-fanzine fanzine! The kind I miss, with music and people's personal writing and ads & articles which I'd expect not to be interested in, but in context it all flows as one, and actually makes you feel part of a scene. So, awesome job, and please don't quit. Because, it's important. You seem to have what Flipside had a long long time ago- enough localism to have a stylized common voice, enough bitterness & mistakes to have a good story, enough hope to search for an answer & a future. The overview articles provide, well, a nice (and rare) overview, and of course Darby's interview in "Women In Punk" made my week. And your column was so direct, upfront without being needy or showing, that it was... like a stiff drink? Well, I like my drinks a little weak actually, but I like my writing upfront but understated- like yours.

Aaron (Cometbus)

Phil,

That was a pretty damn crazy show (FOO FIGHTERS- Ed). I enjoyed both bands and got more trashed than I've been in a while. Is your nose any better? I can't believe that happened. You need to start wearing a football helmet to shows, that's all there is to it. Instead of Beatle Bob you can be Football Phil or something but at least your face will stay in tact. Jesus that Newcastle is still making my head hurt. Later. Chris

## As The Distro Nightmare Turns...

Phil...

Here's the long and short distro nightmare story. I had like 10 distros taking care of stuff for the zine. Basically all of them sucked ass except No Idea and Tower. The (record) label was being distributed through about 15 different people who all sucked ass

except for No Idea and Choke. Rotz being the worst. I'm actually wanting to get a bunch of small labels together to sue them fuck wads for everything they owe. I've spoke to many labels to whom they owe money and my dept is one of the smallest at \$3200, so it's pretty horrific. Flipside just got a \$27,000 settlement from them. I'm actually thinking about printing a bunch of emails between me and the manager where she incriminates herself about eight to ten times on money that's owed, screwing labels, and so forth. Anyway, I was about sick of the whole thing because all these distros carry soooo much shit and they don't push any of the small labels. Nobody was selling anything and I was thinking fuck this bullshit and out of the blue my friend Virgil, Suburban Home, from Colorado says he wants to distribute our stuff. I was hesitant at first because I had a few good distros, but he said I could keep No Idea and Tower for the zine. Which was hella cool. Anyway, to make a long boring story short, Suburban Home has sold more stuff for us in two months then my other fifteen distros have sold in four years. It's great because he only handles five labels and he pushes each one equally. He's a real hard worker and a people person. I admire him for that because I'm definitely not. But he's been great so far. It's rejuvenated me in many ways because we like to put out smaller lesser known bands and now it's more possible than ever with some cash to make it happen. Well, thanks for letting me bend your ear.

Dave Disorder/A.D.D. Magazine

Dave,

You just reconfirmed why I don't bother trying to sell Motion Sickness except through Tower and they've been excellent. Never had a problem and the checks come without ever having to call. I guess you know by now to steer clear of See Hear in NY? That's why Motion Sickness won't get bigger than 80 pages and will stay newsprint-ish. Talk to ya soon.- Phil

Phil...

Yeah, I've still haven't been paid by See Hear and they owe me for over a hundred issues now. What's the guys name? Ted? He's a bald face liar.

## Like A Fine Wine...

Phil...

Happy belated birthday, you old bastard!!!! Dennis from Destroying Angels here. Thanks for your letter and zines. I've read them both cover to cover and found them both interesting and entertaining. I enjoyed that "Best Show Ever" thing. I'm pleased to report that one of my best shows ever happened recently with Iron Maiden and Halford playing the Tacoma Dome in Washington!!! By the way, I know many people over 30 that are still very active within their respective "scenes." Don't worry about your age, Phil. When a great Metal band gets old they're just called "ancient", like a fine wine. And as I believe I mentioned in my previous letter to you, I'm 28 and raising two children and in punk years that

makes me about 130 years old. Please continue "just enjoying life", although you may consider drinking less heavily as it seems to have ill effects on your general disposition. Thanks again for the zines. Take care.

Dennis Dread • dennisdread@hotmail.com

## Eric's The Guy To Blame...

Motion Sickness...

Thanks for the cool review ("Fuck You Punk Vol. 2" 7"-Ed)!!! I've been tending bar for years & the piece on customers made me laugh my ass off. Thanks.

Evan • Blue Moon Records

## More Cheers From My Peers...

Hey, Phil...

Got your new issue the other day. Thanks! ...for it & the picture, too. What a nice surprise. I didn't get to down any beers with you, unfortunately, but next time....

I haven't read the entire issue yet, but the first thing I gobbled up was the Women In Punk section. YAE! Just a question, not a criticism at all... Why not more punk women zine editors & band women instead of so many label women? Just curious. I actually liked reading what the different labels' women had to say as I'd not known much about some of them. So, anyway, thanks! Bye for now.

Jessica Mills • yardwideyarns@hotmail.com

## VIVA 'la MAIDEN...

Hey Phil...

Jon here from FISTICUFFS! Just got your newest issue! Awesome! The Favorite Show thing was great! I read everyone of them! I didn't realize you were such a huge Maiden fan! I just got back from California where I went to see them! They were my very first show ever in '87! I went with my brother then and I went with him this time in Cali. That is where he is stationed... he is a drill instructor in the Marines. The GOVERNMENT ISSUE article was cool, I had a chance to meet John Staab in DC a while back when Violent Society played down there at the club he was working. We talked for quite a while... kind of bummed me out when he told me he was bagging groceries during the day! F' that!!! Ha! So we are looking to record soon, I'll send you a copy when it is finished! It will probably be awhile before the actual CD comes out. Kick ass! Thanks for the issue! Too bad you are so damn far away... I'm setting up a show with the NIHILISTICS and FISTICUFFS in Lancaster on Nov. 4th! Should be killer! Anyway, I'll keep in touch! Take care!

Jon Yankowky

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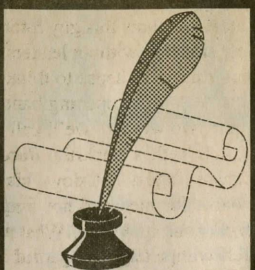
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# COLUMNS

## GUEST COLUMNIST

Aaron Krizanik



### PAST DUE

My feet smack the floor of my cell as I pace. Sweat drips down above my head, veers right at the corner of my eye, and then hits the floor as my chest hits concrete for push-up number one of that set. I make it to my feet, and then I pace again. This is the process everyday in the hole, and during this time I fall deep into my thoughts. I think about the past, the future, my failures, my advancements, and most of all, the battles of the future. The sweat hits the floor, the heart rate speeds up, and a grimace of sweet soreness spreads across my face...

I see a teacher of the third grade giving me a desk in the corner of a classroom. I can remember hating her for always forcing me to mess with symbols that gave me intense headaches. I see myself as a young teenager telling my mother to "fuck off" and feeling good about it. I see the same kid telling a cop that his wife gave me a blowjob, and then I see myself fleeing from him like the gingerbread man.

I see a girl I used to care about, and then I see the one I care about now. I feel the emptiness of wanting to tell a memory of the emotions of the present. I remember sex, kisses, and hugs, and I masturbate to the ones of the future. I can see myself rejecting the way life was structured for me, and I can remember disliking those around me who accepted the "status quo." I would have called them "dorks" or "nerds" back then, but now I would refer to them as "puppets" or "sheep." Even as a kid I knew who they were. I tried to disrupt their lives because I could see they were not like me, and that they were more like the loathed teacher, or some domineering authority figure. I could not tell you that then, but they were to become the operators of the power structure that I did not even realize that I hated. I just reacted naturally to the masters of the future and to their future imps. For years the confusion reigned supreme, challenged only by an innate belief that I was not solely to blame for the construction of the empires that oppress.

When finally I had been conditioned enough to their adult prisons; I was nearing the end of my rope. I was almost ready to throw my weight behind anything in an attempt to stop the cycle of losing my "freedom", to gaining it again, to losing it. My persistence paid off and listening to my heart brought me to the point in which by fate I met an old school brother named Tree. This is where the rebirth took off. The books that I was being given were saying the things that I had not been able to formulate in my confusion. Maybe it was the drugs that clouded my perception, or maybe it was just anger and pride; I don't know for sure. All I know for sure is that all of the things that I had felt in my heart about the authority over me, on any level, was wrong.

Through the revolutionary books that were schooling me on society, I was able to figure out exactly why I had disapproved of the "masters." Furthermore, I was able to produce ideas of my own once I had been jump started. It never dawned on me while I was rebelling in my younger years to just sit back and examine everything around me, in an attempt to make sense of the way of life that is imposed upon us. My youthful rebellion was beautiful, but riddled with misdirection, and because of this, it was reactionary.

I often think about the kids that are out there running round like I was. I see them getting tangled up with cruel ideologies and mind-altering substances that can have as many negative effects as positive, especially in a time that reveres indulgences as a way of life. We are taught to consume as many products as we can throughout our lives, which spills over into alcohol and drug usage. Many good brothers and sisters are taken in by this tactic. We know who they are, and we miss them. I've even noticed a lot of straightedge kids where I am from that are deep into thievery. Fine, if it's for the purpose of revolutionary activities, but most of these kids think that anarchy equals violence. These kids have a fetish for products that oftentimes lands them in prison. Misdirection can sting us hard. Products and drugs pacify, making us spectators in our own lives. For example, I

have always loved music and have dreamt about playing an instrument. When the prison experience began to strangle me with its spirit breaking monotony, I had to find new ways to breathe. My guitar filled me with pleasure I never knew. Out on the street, I had given up thinking that I would ever play the guitar or that I even could play the guitar. I let myself slip into a stage of serious self-doubt, yet when the system tried to bury me, I sung out from the depths of the hole and accomplished a feat I had not even thought that I could.

Some people say that prison is a positive experience, but it is not. Who is to say that I ever would have been in any trouble in a society that shows us how to love, paint, sing, and dance, instead of one that teaches us to compete and not to trust one another. The majority of the people in prison cannot figure out how to improve themselves because all that is available (as far as help is concerned) is offered by the institution, and it would be economic suicide for the prison to try their hardest to make sure that people do not come back to prison. They need us! However, we do not need them. There is nothing positive about prison, but there is a lot that is potentially positive about the people inside of them.

I have seen a few good brothers improve themselves in prison. They educate themselves to the tactics and objectives of instruments used by this current social order to coerce the overall submissiveness of people. These men I speak of do not hang their courage and knowledge on the head of God; what they feel comes from a very real personal revolution. This revolution has prevailed internally and they will do what they can to make it happen externally.

This is a message to anyone who is struggling right now. I had originally intended to aim it at younger brothers and sisters, but I realized that we all lose our focus. If you're not entirely happy with your existence, then you should be doing whatever you can to change all that you can about it. Keep your heads up and do not get distracted. I send my love to you all, and my anger to our oppressors.

Aaron Krizanik, CZ8320, 1600 Walters Mill Road, Somerset, PA 15510

COME  
SWEET  
DEATH  
*Brain*



Okay, I'm gonna start this whole fuckin' thing off with a quick little rant. Enough of the tongue in cheek bit! If I see one more little indie-rock twit parading around in some "vintage" rock shirt I'm gonna smash his/her soft little skull with a copy of the Ted Nugent box set! At which time I'll go home and..... gasp..... ACTUALLY LISTEN TO TED FUCKING NUGENT! Yep I'm real impressed that you can wear a Judas Priest shirt as some sort of tongue in cheek fashion trend. Ever wait in line for 2 hours to by tickets to a PRIEST show? I'm sorry but damn, enough of the posing. I'm sure the delicate balance you live in won't implode if you listen to (insert really COOL band here) and Aerosmith (way cooler than Belle and Sebastian, Trans Am or whom ever you thought of) not only at the same time but WITHOUT yr snide little tongue being buried in your cheek.

Oh yeah AND EVERY FRIGGEN MORON WHO CLAIMS TO BE A "DJ" BUT ACTUALLY IS SOME FUCKIN TALENTLESS TREND MACHINE WITH SOME COMPUTER PROGRAM AND NO TURNTABLES SHOULD BE SHOT ON SITE. Really do we need another schmuck putting out an album with the same beat every body else put on every body else's album. Just pushing mouse is all I need to be commended as a musician? Shit all the inter-net porn surfing should have me in front of Paul McCartney in the line to be knighted. Get me on the Hun..... IT'S BAND PRACTICE!

So I just worked an INSANE CLOWN POSSE in-store appearance at my record store job! Oh fuck! We as a human race are soooooooooooooo fucked! And the best part is I did it on my own accord. Hell I was gonna get some overtime and free pizza. That was enough for me.

By nine o'clock in the morning 20 people had shown up for this thing which did not start till 7 o'clock that nite. By 12:00 there were 50 people and they



had begun drowning the parking lot and the front windows in fucking Faygo soda! I got there at 3:00 and there was close to 100... oh crap, what am I doing?

Now when I say people, I use that term very loosely seeing as they were not any where near an advanced upright human. I think it was some mad scientist's IDEA OF A JOKE. "Excellent. My hayseed drones will finally unite under two clowns to not only take over all the late nite gas station and Jiffy Lube jobs.... but they have secured a record store to ogle fat Mongoloid nudity and yell a whole lot!"

So this crowd reaches 500. Folks with big foreheads small eyes and multiple guts came from all over for this one. We got guys and gals to quit brewing up bathtub crank, watching wrestling and amputee porn, hot rodding their CRX and just plain quit everything to drive from multiple counties and states to scare the living shit out of everyone who didn't sell their brain cells to buy some airplane glue to "party on." The whole scene was..... quite charming actually.

I mean that 14 year old girl who was wider than tall who lifted her shirt to the delight of the crowd. I mean it was..... I'm sure she'll look back and tell her kids about the highlight of her life 2 or 3 years from now. "Yeah kids, I went on and lifted that damn shit and.... you should have heard em now, don't tip the beakers or you'll blow up mommy and daddy's basement and daddy's momma'll put us out again!" or when they threw bottles of soda (yeah a trailer-tov cocktail) at the policeman who was helping us with the crowd. They seem to have looked over the fact that every precinct in the St Louis was aware of them being there! Not just aware, but probably sitting near the radio dispatch waiting for the call to all descend like locusts onto our parking lot to REALLY get "down with the clown." They settled down a bit when security hipped em to that. Damn... I really wanted to see clown paint, teeth and blood smeared across billyclubs! Well maybe come Christmas.

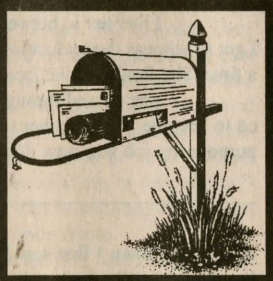
What creeped me out though, what really fucked me up for days, THE BAND SHOWED UP EARLY! They didn't dick around either. They signed all the CDs, t shirts, dolls, picture etc. that were brought. 500 people got signed and treated to a hand shake and words. Even the most patient student of Mother Theresa would have cleared the whole parking lot off with a steetsweeper riot shotgun after 20 minutes of dealing with these dolts! But somehow these two guys (4 if you count the guys in TWIZTED) signed something for EVERY LAST PERSON, and then for any of the staff who wanted something.

I started thinking, "Wow they really care about their fans! They shook hands and signed things for 3 hours the whole time chatting with these loyal minions who stood outside in the cold for them all day. They really care!!!!"

They must be on a lot of dope.

## SCREAMS FROM INSIDE

Carissa



### DEALING WITH RAPE IN THE PUNK COMMUNITY

Last Sunday I went to see Catharsis play at 4040. The guitar player from the opening band had been accused of raping two of Philadelphia's own and a bunch of West Philadelphia activists went to the show to protest him being allowed to play. The first thing that I heard about this situation was from the guy who ran the club. For him, this was a burden rather than proof of the community taking action against or injustice within it. I could sympathize with him since it was hard enough for him to keep his club from being closed by the neighborhood kingpin, University of Pennsylvania. University of Pennsylvania is an Ivy League school, which gave the guys from 4040 the permission to rent from them. However, since 4040 is in a residential neighborhood the venue runners need to close down the show at 11:00 PM on weekdays. Furthermore, they can't have insane amounts of people gathered outside without having the rich Penn students have a fit and call the police. That said, I could in many ways sympathize with the people who are running 4040. On the other hand, knowing that letting this guy play would cause so many problems, why did they let him play to start

with? Their reason was that they wouldn't leave things up to mob rule. I find it interesting how this guy referred to the anarchist protesting as mob rule. To them, any situation without leadership must be considered mob rule; almost like people don't have the sense to think for themselves.

The opening band was from Richmond, Virginia. Once this guy hurt these two womyn, we'll call him Jeff; they made an agreement to discuss the situation with an impartial third party. After the discussion they agreed that the accused rapist shut down his info-shop in Richmond, to attend a rape counseling course for men and not frequent community areas in Philadelphia, such as the local punk rock club. What made the West Philadelphia anarchists so upset is that Jeff completely disregarded his promise. He didn't even go to rape counseling. He made a promise and he didn't stick to it and basically made it clear that what happened to these girls didn't matter to him. Jeff stood up before all the West Philadelphia activists and told them that he was forced into making this agreement by these 'fascists'.

There is something about the West Philadelphia anarchists that can get to you after a while. It's just too much to always have to fight over everything all the time. You need a rest after a while. Many of them had been sexually abused at one point in their lives and they take this situation very personally. And its not only the womyn who take it personally, it's the men also. The problem with this is that they learn only one way of dealing with things: you either act as the punisher or the punished. So, they were screaming at everyone, even womyn who had initially booked the show. They hoarded and harassed Jeff's girlfriend or chased after her to see that she wasn't being abused.

When Jeff spoke in front of the anarchists his girlfriend held his hand in tears talking about how he was the greatest man in the world. She also said she worked at an abused womyn shelter as if to prove that she wasn't completely ignorant of the subject. I don't think she was, but I think she really had that 'stand by your man' thing going on. It's hard to have a boyfriend that everyone hates. Believe me, I always have them and even if you know your boyfriend is in the wrong you feel compelled to stand up for him. Working in an abused woman's shelter she should of known that all relationships are different and it's very likely that her boyfriend's past relationships could have been abusive.

Eventually a black guy at the show compared sexual abuse to racial prejudice. For some reason that was so much more effective than all the womyn screaming. It made me realize that this guy thought that racism is an important issue but sexism isn't. Few dare to argue with the charge of racist, but they are quick to stand up to the charge of sexism. I find it odd that the only way to make men understand sexism is to compare it to racism. That they don't make this connection in the first place disgusts me.

Despite all the problems it causes, I am happy that the community deals with this issue of rape because though womyn are treated badly, though womyn are made to look like they don't know the difference between rape and sex, they are at least given some justice. They can expect no justice from the US court system. The boy does have to pay some social restitution for this and this may act as a preventative device. After all, the boy needs to think every time he sticks his penis somewhere, he needs to have a decent amount of communication with the woman he is sleeping with as well as a knowledge of her background to avoid a rape accusation. I think this is why men get so defensive when the subject of rape comes up. They begin to question their own sexual behavior and they get angry. There is a reason for this anger. Maybe, men need to reevaluate their sexual technique (don't have sex when you're drunk, ask before you do anything, be careful with young girls under 18, particularly those who are inexperienced sexually, etc). These things are relatively simple and when done, can help to avoid a lot of pain between both parties.

Rapists are not monsters. They are human beings who were raised in a sexist culture and have become sloppy. I think that fact needs to be considered when it comes to "punishing" men for rape. There needs to be something different done besides completely outcasting someone from the scene. I don't think this is necessarily effective to anyone who is accused because if they really did rape someone, how would they ever make up for it. Perhaps as womyn we need to examine what exactly we need from these men who rape us. We need some sort of restitution that satisfies our damaged psyches. Men in this society typically disregard any of womyn's rights that do not fit in with the "expression of mainstream male-sexuality." Rape is actually very difficult to define and interestingly enough the reason why many womyn who have been raped find it so difficult to become sexually active again is because they find the experience so similar. Andrea Dworkin expressed this perfectly in her book Intercourse:

*"Intercourse occurs in a context of a power relation that is pervasive and incontrovertible. The context, in which the act takes place, whatever the*



# COLUMNS

meaning of the act in and of itself, is one in which men have social, economic, political, and physical power over women. Some men do not have all those kinds of power over all women; but all men have some kinds of power over all women; and most men have controlling power over what they call their women—the women they fuck. The power is predetermined by gender, by being male.

Life can be better for women—economic and political conditions improved—and at the same time the status of women can remain resistant, indeed impervious, to change: so far in history this is precisely the paradigm for social change as it relates to the condition of women. Reforms are made, important ones; but the status of women relative to men does not change. Women are still less significant, have less privacy, less integrity, less self-determination. This means that women have less freedom. Freedom is not an abstraction, nor is a little of it enough. Having less, being less, impoverished in freedom and rights, women then inevitably have less self-respect: less self-respect than men have and less self-respect than any human being needs to live a brave and honest life. Intercourse as domination battens on that awful absence of self-respect. It expands to fill the near vacuum. The uses of women, now, in intercourse—not the abuses to the extent that they can be separated out—are absolutely permeated by the reality of male power over women. We are poorer than men in money and so we have to barter sex or sell it outright (which is why they keep us poorer in money). We are poorer than men in psychological well-being because for us self-esteem depends on the approval—frequently expressed through sexual desire—of those who have and exercise power over us. Male power may be arrogant or elegant; it can be churlish or refined: but we exist as persons to the extent that men in power recognize us. When they need some service or want some sensation, they recognize us somewhat, with a sliver of consciousness; and when it is over, we go back to ignominy, anonymous, generic womanhood. Because of their power over us, they are able to strike our hearts dead with contempt or condescension. We need their money; intercourse is frequently how we get it. We need their approval to be able to survive inside our own skins; intercourse is frequently how we get it. They force us to be compliant, turn us into parasites, then hate us for not letting go. Intercourse is frequently how we hold on: fuck me. How to separate the act of intercourse from the social reality of male power is not clear, especially because it is male power that constructs both the meaning and the current practice of intercourse as such. But it is clear that reforms do not change women's status relative to men, or have not yet. It is clear that reforms do not change the intractability of women's civil inferiority. Is intercourse itself then a basis of or a key to women's continuing social and sexual inequality? Intercourse may not cause women's orgasm or even have much of a correlation with it—indeed, we rarely find intercourse and orgasm in the same place at the same time—but intercourse and women's inequality are like Siamese twins, always in the same place at the same time pissing in the same pot.” —Andrea Dworkin, *Intercourse*

Dworkin brings up a valid point which I think is very important to understand womyn and their frustration in terms of rape. Why is it that girls are getting so outrageously angry about this issue? Why did they make a fiasco out of three More than Music Festivals? The reason is that this has less to do with rape than it has to do with the inequality that womyn feel in the scene. The punk scene is extremely heirchal. Most of the “scenesters” happen to be men. The punk scene has an inordinate amount of respect for its scenesters. It fucking idolizes people and this is not healthy for the person who is idolized, or the people who are close to the person who is idolized. Fame really fucks people up. And the punk rock scene is based on it. Another interesting thing that happened that night at the Catharsis show, was that all the rockers and scenesters took the side of the accused rapist while all the political nobodies took the side of the girl. I found that profoundly interesting. The reason is that the activists are aware of hierarchies because they are constantly thinking about politics between people, they are constantly trying to establish ways in which nobody feels shafted. The rockers don't care if anyone feels shafted, they are only interested in fame and personal narcissism.

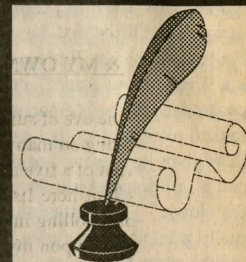
I find it also interesting how Dworkin compares objectification to rape. To use someone for sex and then just throw them away is also really fucked up. Many men in the scene believe this is date rape—that a woman gave in and then was disappointed by the guy's indifference. She expected a relationship, love, etc and got nothing in return. Now she is angry so she accuses the guy of rape out of spite. And maybe it is spite, but a woman has to be pretty angry to make this accusation. So even if it isn't true, something seriously wrong happened between these two people that has really upset the girl. Just think about it, a girl lives in a small city and gets no recognition till some scenester rockstar gives her the time of day. After he fucks her, he doesn't seem to know she exists anymore. She calls him, she holds on, but he never calls back. Sometimes he is

mean, sometimes he is simply indifferent. But whatever he is, it is obvious what just happened here. He is using his position to manipulate womyn and whatever crime he is accused of he certainly deserves it. Nobody listens when a woman complains of being lied to, manipulated into sex, but they do when she is physically forced into it, when you see the scars. You can no longer lie to yourself when you see the scars. I think there is certainly some validity in questioning whether this is some form of sexual misconduct and whether it should be talked about within our scene and taken seriously. Maybe then we would have less of these rape accusations, and the ones that are made would be taken seriously.

In other words, we need to examine male/female sexual relationships. Womyn aren't liberated by free love. They are liberated by actual equality and in order for them to stop relying on men for love and attention. As womyn, we need to learn how to love ourselves. The best way to learn that is by being loved by our society and scene.

## GUEST COLUMNIST

McCully Conner



I put the movie into the VCR. I sat down next to her on the sofa. We opened the pizza that had just been delivered. The video began with, “This feature has been formatted to fit your TV screen.” She looked at me with a straight face and said, “how do they know what size TV I have?” I fell in love.

I don't know how I ended up there. It wasn't supposed to be that way at all. But I wasn't going to argue. She woke up first and was watching TV in the living room. I kept sleeping. I guess she got bored after an hour or so and came in to wake me up. She jumped on the bed laughing and yelling. I was annoyed. I fell in love.

I met her in between who she was and who she became. I got to watch I got to witness the realization of her dreams. Trying to stop time one spoonful at a time. She finally broke free knowing who she wanted to be.

She passed through me like a doorway. Moving on to what she wanted to become. I wanted her to move on but I couldn't go along. I had served my purpose my job was now done.

When I first saw her I didn't want to meet her. She was amazing and I couldn't stop looking at her but I didn't want to meet her. I felt the wall open and swallow me whole as I became an unseen part of the scenery. Talking to some stranger that I knew I wanted to disappear. She was screaming from across the room at me. But I turned a deaf ear. I tried to leave but she blocked my path and made sure I got a look into her eyes. I saw what she was and I was afraid. Scared little girls are dangerous.

I saw her again. I knew I was doomed. I knew what I saw. I knew better. I knew I was right. I knew I would be wrong. Drunken spastic out of control. I could hear her talking in between the words she didn't speak.

I saw her again. This time she was someone else. She was close to herself but still hidden from full view. She pulled me into her and I started to lose.

I saw her again. I saw more truth than fiction. I felt more something than nothing. She spoke one sentence that took away some of my sleep. I was seeing too much, much more than I needed.

I saw her again this time on purpose. I was taken in now and I knew I was doomed.

This time she saw me. She took down a few layers. She started to understand but never enough.

For a brief time I saw her and she saw me. She touched part of me that I didn't know existed. I'm not sure it did exist before then. I may have made it



just for her.

But once she was there it was doomed from the start. I knew she would leave. I had done my part.

## NORMALIZE TIME-TRAVEL, DE-NORMALIZE PROBATION

Mikey Wallace



### 'SHAKEDOWN & MY OWN PERSONAL TOM PETTY BREAKDOWN'

Well, it's the eve of summer vacation. Finally. Been talking so much shit and making so many plans that it's finally good that as of tomorrow a somewhat of a five day break is coming to pass. And speaking of passing, right now as I sit here listening to Del's latest record, and waiting for last minute calls to come rolling in, I'm being forced by the state of Texas to commit scientific experiments upon myself to see how much fluid I can drink until I can pass it back out. Speed trials galore as I have to go and do this on command tomorrow while this massive ex-football player (now employed by the state) stares on, reminding me that having Irish blood in a cold room do not for an impressive dick make. Barring that, and one four hour work shift, there is pretty much nothing standing in between myself and a rock and roll juggernaut of a weekend.

In case anyone is keeping score, I think it takes somewhere around 1.5 hours and half a gallon of water to get the job done. Not to mention the crazy detox solution that I have to down just prior to being tested for, get this, booze in my system.

The plan as it stands is this, and from here on out it will probably be written in mixed tenses as most of this rumbling rock and roll ramble crackycraw crambo will be taken from notes, fuzzy memories, and stories people tell me or that I might overhear: Tomorrow, my decade-long friend and the only straight edge guy I can really bear, Tim Jamison is flying down here to Austin from St. Louis w/ a friend who I believe answers to the name Tiffany. We're gonna hang out here for a couple of days and then catch a flight out to Las Vegas for my first experience at one of the several shows that are held at the Gold Coast Hotel called the Las Vegas Shakedown, billed as "3 nights of primitive rock, broken blues and punk". Or something like that. I went out there about five years ago for a similar event called the Crapout, but that was in some bar and there were nowhere near the amount of bands playing it. I'll be taking somewhere in the neighborhood of \$250 dollars and I'm hoping that Lady Luck will be smiling, well at least enough to afford me to get my car out of the airport upon return.

One other plus to this craziness is that for the first time in six months or so, the unstoppable Team Pinkhouse (me, the notorious jab, cpt. withit, dj, and theory) will by some divine hand of god all be gathered in different hotels throughout the city. I think some of them are actually going out there to see Dr. Dre and Eminem. You'll have to look at The Source for that review though, as I'll be avoiding that like shrimp at any one of the buffets I'm sure to destroy. At any rate, it's sure to be fucked up as lots of people from here, Dallas, and St. Louis will be on hand to guarantee total chaos if there is even one second of a lull.

Well, Tim and Tiffany arrived safely right on time at the airport to a totally hot day. A hot day that didn't involve me having to piss in a cup, but did involve me having to go piss every 20 mins or so since I pretty much got up that morning and sucked down about 3 gallons of water.

After two nights of going out and getting hammered, averting fights w/ skinheads (Tiffany: 'I wasn't trying to be mean. I just told her that her hair had to go!'), missing FU MANCHU, and talking it up; we finally wake up (late) on Friday morning and somehow manage to make it to the airport in time enough to catch the plane and get the runaround from some dick at the ticket counter. I.e. "Hey is there like a McDonald's in this airport?" "Yeah, it's down by gate 25." We were at gate 11. Then, having hiked all the way down there to NO McDonald's and then all the way back, he tells us he was just kidding. Tiffany

and I told him to clean out his desk. Then once we got on the plane it was a generous dose of hangover helper from the singing flight attendant who has still yet to make me see the humor of her shtick. It was also during this time that the first rumblings of the importance and influence of one Michael Fortune was beginning to take hold. More on that later though.

Ahh, Vegas. As Tim has oft been quoted over the last ten years: "They live in a desert! There's mountains at every turn!" Needless to say, it was hot as fuck but after getting to the shuttle area, it was cool that our shuttle to the Orleans turned out to be a limo. After that it was straight to the pool for frozen drinks and free sunburns before the show started. It was also at this time that I hightailed it over to the Luxor to meet up w/ Team Pinkhouse in the biggest lobby I'd seen yet, complete w/ talking camels.

A quick aside on the importance of not getting stoned in Vegas: Standing in a casino in that state is truly maddening. Even if you are having a coherent conversation like I seemed to be, after awhile that constant ringing and weird loops of music really start to take their toll. So I eventually had to take off. With Benford and Danny in tow, we made it over to the Shakedown and picked up our tickets.

That place was nuts. It was if the whole casino/hotel had been taken over by rockers. Which, in fact, it had. It was funny too to see older people trying to figure out what the fuck was going on w/ all this crazy hair and whatnot.

The show was in two separate big rooms. One upstairs, one down. There were always bands playing so most of the time was spent running back and forth between the two or waiting in line at the liquor store once it was realized that you could bring your own booze into the show. Which later I found not really to be the case but it was almost like the security guys were pretty much just turning a blind eye if you weren't being super blatant about it.

Anyway, the first band I got to see was the Streetwalkin' Cheetahs who really set the tone pretty well w/ their brand of straight ahead rock. The crowd kept getting bigger and bigger and the band was really feeding off of it. I missed the part when Wayne Kramer of the MC5 came out w/ them because I was busy trying to run downstairs to catch the Cheater Slicks brand of fucked up blues rock. Well, I got to see the last half of one song anyway and it was pretty cool.

By now I was hell bent on trying to find Tim and Tiffany or anyone else I knew for that matter and ended up again only catching the last song by the Screws. What I heard sounded kind of lame but everyone else around seemed pretty stoked on it. I had a feeling that this might happen alot for me over the course of the next few days as, come on, 50 bands is alot to try to take in for anyone. Nevertheless, I'd been waiting since May and after refueling at the bar and meeting up w/ Tim it was time to check out the Monkeywrench. Fuck, what a cool band. Ok, you got your Mudhoney team of Mark and Steve which is cool; but then add Tim Kerr into that psychedelic mishmash of rock and blues...well, you bottle that and you got 'something sweeter than yoo-hoo'. Probably one of the coolest acts I got to see the whole time. Later that night, I was shoved by said manic Texas guitarist who complimented my Lord High Fixers shirt. Good thing I looked before swinging...

Everyone else pretty much went up to check out the Fuzztones and Nashville Pussy after that but I went solo from the pack and watched Holly Golightly downstairs. I really liked her set even though she didn't play alot of the rockers off the new 'God Don't Like It' album, but it was a nice decompression after the Monkeywrench had set me on fire to just chill out and have a beer to some really well put together music. Not only that, she was real cool when I said hello to her on Saturday so she gets the thumbs up here even though Tim would dismiss her as an 'evil girl singer'.

This was also the day that I ran into your fine publisher here (Phil), Tim Byrnes, and a cast and crew of other STL cats that would look after me after the 20 or so cocktail mark got passed (thanks Mark!). I don't think it was until Saturday though that Phil started in w/ the photos of people wearing Motorhead shirts, but I could be wrong.

Caught a little bit of Nashville Pussy, but by now I was pretty hammered and you can only really hear 'Fried Chicken and Coffee' so many times before it starts to sound really tired. Missed the Onyas and Weaklings too, but did at this time set the tone for the weekend ala Michael Fortune.

You see, right now I have this job selling tickets for the Austin Symphony and I work w/ this guy whose name really is Michael Fortune ('As in save you a fortune' his line, not mine). Now, the day or so before Tim and Tiffany got to Texas (sounds like a porno) he was on the phone when faced w/ someone who had in fact not received the information that had been sent out regarding the season. The exchange went a little something like this:



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MF: So Joy, did you get the brochure that we sent out to you?

Joy: (Evidently not)

MF: (In craziest fake telemarketing voice ever) No!? Well, Joy, I'm shocked and sorry to hear that!

Anyway, that was the beginning of the in-joke of the weekend. Not only that but I was floored that such a man of many talents could top himself even by creating an entirely new human facial expression of shock/sorrow.

I say this because on the way back to the Orleans on the free shuttle provided; Tim, Tiffany, and I proceeded to make the loudest ruckus and when looked at by other passengers, offered our sincerest apologies by saying that we were 'shocked and sorry that they had to hear' it. Ah, good times.

Saturday pretty much started the same w/ a trip to the pool and some frozen drinks to take the oxygen edge off of sleepy time. I believe a nap was taken prompted by a free showing in the room of the classic cinematic experience, *Dirty Dancing*. I considered fashioning my jeans into some like minded shorts, but decided against it, took a shower, gave an Orleans table \$20 in 3 minutes and caught the shuttle back to the Gold Coast, leaving Tiffany dreaming about the struggle of one Patrick Swayze.

I was pretty bummed about getting there late and missing the Valentine Killers since I missed them at SXSX this last year and normally see their musings on banana truffle but what I wasn't ready for was the asskicking that was about to be dealt out by San Diego's own Dragons. Man, did they smoke. I only have the one RLF album of which they played alot of songs, but even the ones I was unfamiliar with were pure gems. Loud, rhythmy, and sort of snotty, it was just what I needed to be convinced that more tequila was in order from the downstairs liquor store where I ran into some chatty guy that warned me not to miss Dead Moon. Went back up and caught some of the New Bomb Turks who I've never really been a fan of and was shocked and sorry I'd never really given 'em a chance. Live they were awesome. All over the stage and right on time. Cut it short though to go check out Buck and was pleasantly surprised by their kind of bubble gum poppy sound, but it went real well w/ the last of the tequila and the first of several white russians. Next up, Dead Moon. Eyehh, pretty good I guess. Attention starting to waver. Checked out Andre Williams too. What's the fucking deal w/ this cat? Sure, he's like 200 years old and he's probably been around the block tons but man was he ever a snoozer. His backup band was 10 times better than him. More like Bombre Williams if you ask me.

By now things were getting hazy, I remember hassling Mariconda from the Raunch Hands for not drinking Dos XX, sort of remember yucking it up in the liquor store w/ some stage crew from the Yo Yo's, and I remember seeing the Donnas perform 'Skintight' before threatening anyone who would listen that they were putting me to sleep. And somehow, somehow, I made it 3am for the Reds downstairs.

Let me tell anyone who is reading this something. The Reds are mad. They will spit forth a stream of musical hatred so tight and so mean that you might wish they were Buck. But you will believe, my friends, you will believe. I remember actually dancing up and down for this one, falling down about a million times and screaming 'Who's Red!? I'm Red!' til hoarse. But not before grabbing the bass players mic and telling all who could hear that I was shocked and sorry they weren't from Texas. I think this is also the night where I scuffed up my head, but further questioning has produced no satisfactory answers.

Sunday a.m. was spent poolside.

Later though, after rifling through my wallet and convincing Tim to let me mail him the money I owed him for the hotel at a later date, I went for another stab at the Luxor to meet up w/ Benford and a crisp new \$100 bill he was gonna loan me. I figured it cool since he had already shelled out \$600 for a hooker and won four of that back w/ four aces on a barside video poker machine. More dope was smoked and rather than waiting to get freaked out in that casino again, we highailed it over the Venicia or whatever it's called. Holy shit, what a pad! Crazy tiled floors, high ass Sistine Chapel style ceilings and oh, what's this? Another theme mall. Neat. They had me until they asked me to buy something. I can't really remember why we went there other than to be reminded of the sheer lunacy of Vegas but we didn't find what we wanted and cabbed over to the Gold Coast since I wouldn't shut up until I saw the Von Zipper. They were real good. We started fucking around on the computer that was webcasting the event too until the guy took the mouse away. But at least I got to set the home page on it to [www.killthechildren.com](http://www.killthechildren.com) for awhile before they caught on.

Day three of bands and I was really starting to lose perspective. I've got kind of a short attention span so after that many bands I just decided to wan-

der around and sit at the bar alot. So in the interim I saw brief stints of the Loose Lips, Murder City Devils, Lazy Cowgirls, Electric Frankenstein, and a bunch of the Real Kids (who, by the way, totally lived up to everything I dreamed). But I never made it to the Dictators. At some point Tiffany spilled a drink on my lap and although it was funny to us, it looked to everyone else I'm sure like I pissed in my pants. I also ran into a bunch of kindly Austin folks who I don't really know except from serving drinks at the bar and subjected them to alot of nonsense on my part (thanks ya'll). I wish I could tell you how I got back to the Orleans but I'd hate to start lying this late in the game. So I'll just leave it w/ some notes I took at some point that pretty much sum up the whole weekend:

"In hotel chair 6am or so. Blinds open enough to catch the ass end of the sun rising. I like the desert. I don't like paying for drinks. I don't like being broke in the desert. The casino noise is haunting me and not doin' me right at all. I'm drunk and can't quit hearing slots, rock and roll, and slots, slots, slots..."

shocked and not too sorry, re922

\*notforanother5yearsdoIneedahangoverlikethisone/ cmncomon@hotmail.com

## GUEST COLUMNIST

Richard Byrne



### BRITNEY and the GYPSIES

Out of the frying pan and into Central Europe's sweltering summer...

Sarajevo was hot. Budapest was burning. Zagreb was infernal. Dubrovnik was hell on earth. In fact, pretty much everywhere you went in the Balkans or its near suburbs in August was blindingly hot. It was 100 degrees both days that I was in Zagreb. Budapest was 99 degrees. Dubrovnik was 104. Putting such temperatures into Celsius might cool off your calculator, but that's all. A friend of mine wrote from Belgrade to tell me that the temperature there had hit 105 degrees. "It's like science fiction," she added.

Worse than the days were the nights. Invariably, I'd come back to my hotel to find that my room (always sans air conditioner) had soaked up every bit of the day's heat and refused to release even a bit of it. My solution was to buy four lukewarm beers and drink them as rapidly as I could in an effort to pass out and catch some highly disturbed sleep. It was a pyrrhic victory. I'd wake up around 9 a.m. drenched in my own sweat and covered with five or more mosquito bites. The night before I left Budapest, I was bored enough to count the red welts on my skin. There were 21 of them.

The hottest day I spent in my three weeks abroad was in Dubrovnik soaking up the sights in the suddenly in-vogue tourist spot. The wars in the Balkans over the past decade had left picturesque Adriatic towns like Dubrovnik and Split emptied of the tourists (mostly German and Italian) who'd crowded them before the bombings and ethnic cleansing. The tourists are back now, still mostly Germans and Italians with a smattering of Czechs. They swarm on Dubrovnik's gorgeous city walls and meander through its white stone buildings. They fill its cafes and restaurants. They want you to take their picture in front of everything. (I should have charged a few bucks.)

There's a sort of fairyland air to Dubrovnik—a narrow and seemingly ageless charm inside its zig-zagging walls. Visually, it's so pretty and white that it almost hurts to look at it. Alas, there is also a blunt compact between the visitors and the townspeople: you are going to pay through the nose for this prettiness. The price of everything was almost double what it was elsewhere in Croatia, and the food in the restaurants that I went to was on the wrong side of mediocre. When you are served a better black ink risotto back in Zagreb and in Sarajevo than you are in a seaside restaurant in Dubrovnik, something is seriously askew.

In fact, I had a better time getting to Dubrovnik than I did when I was there. The Dalmatian coast has an unforgettable quality to it, with stark, rocky peaks tumbling steeply down into the sea. I drove with my friend Hugo from Sarajevo to Ploce through the Neretva valley, stopping for coffee in Mostar and



looking at what was left of the famous old Turkish bridge that gave the town its name. The Bosnian Croats blasted this Ottoman gem which gave the town its name (bridge is "most" in Serbian and Croatian) into the river in 1993. It was one of the most notable acts of architectural vandalism in a war that saw mosques, churches and even the National Library of Bosnia-Herzegovina (and its millions of priceless books and documents) go up in flames.

At Ploce, Hugo went north to see his girlfriend in Makarska and left me to hump the last 90 minutes along the Adriatic to Dubrovnik by bus. I got an eyeful of the landscape on the ride down the coast— islands lurking in the impossibly blue water to my right and brown cliffs and crags streaked with purple and green to my left. Every five or ten minutes, another small town would crop up, but there was a remarkable amount of natural beauty for such a tourist mecca. Perhaps it's that landscape. Much of it is too forbidding to build on. Most structures would tumble into the sea at the first nudge of a strong wind.

The radio on the bus to Dubrovnik played Britney Spears twice in that 90 minute journey. It seemed to me that the Balkan heat had melted the very idea of a playlist down to one song: "Oops, I Did It Again." Not the album, mind you. The song. Occasionally, a station would cross me up and play the new Morcheeba single "Rome Wasn't Built in a Day" or the big cross-Balkan hit of the summer, Dino Merlin and Ivana Banfic's duet "Godinama." But not often. It was like an endless Britney tape loop. I was, as Ms. Spears sings, "lost in the game."

I started marking my journey not in days or in moments, but in occasions when I heard Britney's ubiquitous song. In Budapest, I entered the subway at Vorosmarty Utca one afternoon to the strains of "Oops, I Did It Again." When I emerged, four stops later, at the bustling Oktagon station, Britney's song was playing as I walked up the steps into the street. There was no escape.

My worst Britney moment came on the red-eye bus journey from Sarajevo to Zagreb. It was one of those double-decker specials where you're assigned a seat slightly larger than a pine box, and only marginally more comfortable. Two Bosnian women had the left front seats. Two young goofballs—an American and an Italian who seemed to have learned every bit of his English from a Busta Rhymes CD — were in the right front seats. A young Bosnian guy and myself were behind the goofballs. Six members of one family surrounded us. The air-conditioning on the bus was completely on the fritz, and we were completely miserable.

The evening passed in a complete cacophony. The Bosnian women chatted incessantly about nothing— television soap operas and a family member's romantic woes. The goofballs—who'd smoked massive amounts of pot and cut it with potent shots of lozovaca (grapestalk brandy) back in Sarajevo—were mispronouncing road signs all night and screaming "I shot ya!" once or twice every half-hour. A young woman from the family seated right next to me puked into a bucket a few times and set it down in the aisle between us. The shit really hit the fan when the goofballs and the chatty Bosnian women next to them got into it at the border crossing between Bosnia and Croatia. They were insulting each other in languages completely incomprehensible to each other, yet the force of the insults was communicated quite clearly. Those of us who understood it all were gaping in amazement at the sheer idiocy of the exchange.

Dawn broke and exhaustion set in among all the combatants on the bus. Even the young girl next to me had finally puked herself to sleep. I had sunken into a doze when the driver decided to turn the radio on. We caught the last notes of Croatian pop singer Doris Dragovic's hit from last summer, "Maria Magdalena," and then "Oops, I Did It Again" kicked in. I simply couldn't get back to sleep.

As bad as my trip was, I kept counting myself lucky that I wasn't a wandering Rom in this sizzling Balkan summer. Everywhere I went, the street gypsies that I saw looked more beat than ever. Lurking in the bus station in Sarajevo or hoarding the benches near the Deak ter metro station in Budapest, they looked dirtier and more desperate than I'd ever seen them in ten years of living and traveling in Central Europe. The cops were nastier and more contemptuous to them too. A string of worthy initiatives in most countries in the region to enfranchise and educate Roma often hit the wall of this kind of image.

It was on the Sarajevo tram from Ilidza to the town center that I saw the most dingy and pathetic bunch. Riding into town one morning, I saw a gypsy family at a stop near the old Tito barracks. When the tram stopped, the family shoved a girl of no more than six onto the tram to beg. They waved goodbye and she waved back before she went to work on the passengers. This girl was wearing the most beautiful pink and blue dress, which was smeared with dirt and soot. Her bright blue eyes shone out from under a tangle of filthy brown hair. No one gave her any money.

A few days later, riding back out of town on a crowded and steamy tram, the same family—all of them this time—got on the tram near the Marijin

Dvor. They quickly took over the back of the tram, rolling on the floor and singing. One of them yelled "kolo" (or "ring dance") and they quickly formed one on the lurching tram, until an abrupt stop left them sprawling. The dirt on their bare feet and arms seemed to have seeped into their skin like a tattoo, and their odor on the steamy tram was otherworldly.

Most of the passengers were bemused, but a few of them chided the children angrily. The children simply laughed or brushed against their assailants provocatively. When I got off the tram at Alipasino Polje, the children were still wreaking havoc on the tram with devilment in their eyes.

## A VIEW FROM THE OTHER SIDE OF 30

Tim Jamison



### SOCIALISM VS. the INDIVIDUAL and ROCK and ROLL

"Freedom granted only when it is known beforehand that its effects will be beneficial is not freedom." F.A. Hayek

"If we proceed on the assumption that only the exercises of freedom that the majority will practice are important, we would be certain to create a stagnant society with all the characteristics of unfreedom." F.A. Hayek

I have often wondered how it is that anyone into punk rock could ever embrace any sort of socialist theory. Socialism is a system that denies the individual. You are part of the collective or more sinister, the property of the state, collective or tribe. To my mind punk rock and rock in general exist because of the individual. Capitalism made it possible for people with very little to gain access to the arts. Which, when you think about it, is why so many forms of music did not exist until the 20th century and came from right here in the good old US of A. Think about this fact. Most music that was invented here came from people at the bottom of the economic ladder. People without much at all. Yet, they were still able to create new forms of music. It was capitalism that made it possible by allowing the creation of cheap instruments and equipment. Punk rock would not exist if the ability to "do it yourself" was not possible. I would say that if some government agency were the one to decide how many guitars should be produced and sold we would all still be listening to European folk music.

All of this comes to my mind because of the band International Noise Conspiracy. They rocked, don't get me wrong. But when they talked about their politics I just couldn't help but think it was ironic that they deride the very system that enabled the music they were playing to exist. People all over the Eastern Bloc were denied access to evil rock and roll. It would seem how destroy the system there. It was contradictory to the "new Soviet Man". They were right. Because rock equals individual and you can't have socialism with individuals. So when INC cautioned the audience to avoid buying into "bourgeois individualism" I had to laugh. It was a kind of small sad laugh though. There they were rocking out, ripping off moves and riffs from American bands on American gear. It just seemed so obvious that they are completely unaware of this fact.

The real irony is that both the American and Soviet/Eastern Bloc response to rock and roll was the same. It was bad news and each blamed the other for creating it to brainwash the other. Turns out the Soviets were right to worry. The kids that got into it were saying they didn't buy the idea of some "workers Utopia." They entered into capitalism via the black market to buy records and equipment.

What it really boils down to is a sentiment that any two-year-old can be heard to say, "You're not the boss of me." Under a planned society and economy the state "is the boss of you." I don't think that is anywhere near the sentiment of rock and roll and punk rock in particular.

Be an individual. You do not belong to the state, the collective, the tribe or society. Since a group is not an entity and cannot think or make choices it really doesn't exist in the way that you do as an individual. Be leery of anyone



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that offers you system of protection with the cost of loss of freedom. Anyone that would accept that situation deserves neither freedom nor safety.

## DRUGS

Robert Downey Jr. loves to get high. That is pretty obvious. Well, he seems to love whatever it is he gets out of getting high. The trade off for him looks to be worth it. Whether it's going to jail or waking up in someones home after breaking into it.

He was arrested again recently in a hotel room at the Merv Griffin Resort in Palm Springs. Someone called the cops and said that he had drugs and guns in his room. Unless he fired the gun at someone or forced the drugs into someone else against their will, unlikely I'm sure, I don't understand the reason for concern.

I think this is a great example for making drugs legal to own and sell. The government steals a lot of my money and walks all over the Fourth Amendment just to keep people like Downey from getting high. He still gets high! But I don't get my money back because of it. In fact they will want more of my money to stop the supply for him. Why would I care if this guy gets high? Now if he gets behind the wheel or commits any other crimes I say lock him up. Punish that crime but nothing else. This whole treatment thing is bogus. I don't buy into the whole addiction is a disease theory. It is a choice. People either want to get high or they don't. Some people are physically addicted in that their body needs a particular drug but that isn't a disease. It is an addiction. He made the decision to do drugs, he can make the decision to quit them. It's not my problem nor will it ever be my problem.

Drugs themselves are not really illegal. It is the commerce and voluntary actions of others that has been made criminal. This is obviously why the cost for drugs is so high compared to alcohol, a legal drug. I think that many of the restrictions and costs of selling alcohol should be abolished. Why do I need a document and authorization to sell alcohol? It makes no sense. I believe the main reason is so that people already in the business of selling alcohol can limit new competition. By the way, what is the point of "Last Call?" All you're doing is saying, "Quick, consume as much as you can and then leave".

Once you take the criminality out of voluntary actions between individuals, the price of drugs will decrease. They will be more readily available as well. I don't have a problem with this at all. In fact I think we should legalize the First Amendment and allow tobacco companies to advertise their product. It is up to you to decide if the risk of using a particular product is worth the health trade off. But I don't think the government should be paying for health care either. This is one of the main problems of nationalized health care. The government decides what you can and can't do because of how it will impact the expense of taking care of you.

It is time to stop the Drug War that is really a war on my pocket book and the Fourth Amendment. I see no reason to stop people like Robert Downey Jr. from doing what they love to do. It won't be long until they come after my fast food and sugar enriched snack treats. If they think they have a war on their hands now, just wait until they come after my Little Debbie Star Crunches.

## THE BAN

"Like walking through a mine field with both eyes closed at each step expecting the worst." "At every stepfall till it's a dull throb. Yeah sure-love conquers all"- ARTICLES OF FAITH- "Everyman for Himself"

Although it is a subject I will go on about at length with anyone that will listen, I have considered the dating process to be outside the realm of topics for Motion Sickness. My column has from time to time touched on things that are personal but never to the length that Gary has gone to. (Last issue- Ed.)

So again this time something Gary has written about has sparked an idea from me. But that is only because it seems that he has arrived at the same conclusion as me in regards to girls and the dating process. He even quoted a Buzzcocks song that sums up life for everyone really. Everyone has fallen for the wrong person. I have even been that wrong person in the past. Now that I think about it, all three of my girlfriends came to that conclusion on average after three and a half years.

I have over the last three years made a few discoveries. One, chicks don't like it when you don't drink. In fact, they tend to freak out. Two, they don't like it when you are really old. In my case you can add fat and balding. Three, I don't dig chicks my own age. They tend to be old. I guess you could file that under irony or some sort of payback. But really let's face it, there aren't really any

chicks my age that do what I do. They apparently have this thing, oh what is it, oh, yeah, a life. It seems having a life means you get up really early even on the weekends and are always too tired to do anything at night like go to shows. Gee, I think I will stick to my "no life policy."

I have not been on a date since December 27th 1998. That one ended with my being locked up in the friend zone. Then there was the roller coaster ride where I got chumped out not once, not twice, but at least three times, which ended in my being called a stalker. That story alone would make a whole column. There were a few that also for whatever reason just didn't register. One of those seemed like it should work on paper but in reality just didn't come out right. Then there were the crazy dates like the girl that agreed to go on a date with me but then left to go meet some other guy. Turned out she was terrified of me because of some lies that had been told to her about me. It seems I am some sort of violent freak. Anyone that really knows me knows I am much too lazy for that. These were just the few girls that agreed in principle to go out with me at least once.

Now another part to the equation is the incredulous reasons girls give for blowing you off, etc. They of course find it necessary to come up with these lame excuses as to why they don't want to see you again or ever for that matter. The one I like is the left handed or empty compliment. That is when they tell you they know you would make a great boyfriend, but. But what? But you are some sort of freak and you make me really nervous? That I can understand. I suppose I am a freak. "You don't drink nor do drugs and that makes me feel really weird to be around you reminding me I'm a loser." That I can understand too. Oh, was that judgmental? I'm so sorry about that. Oh, was that sarcasm? Oh, I'm sorry again. Now the one that took the prize, as my favorite reason for locking me up in the friend zone was the girl that said she only dates boys not men. I almost hurt myself trying not to laugh. She told me this in my living room containing two 6 x 4 x 2 metro shelf units filled with toys. I asked her if she had taken a good look around the room. It seems that as immature and completely kid like that I am it just wasn't boy like enough. What she meant to say was "I like young guys that I can push around and tell them what to do and they will do it." Oh, well that makes sense, because that certainly is not me at any age. Just ask any of my girlfriends. Hmmm, I think I may have found a problem. I need to be more flexible, i.e. whipped. A price I will not pay. Now we are down to my other favorite and the one that seems to come up so often I actually asked around for a meaning but never found one. The number one reason seems to be that I am too real. This must be one of those chick lines that they all talk about in the bathroom. It means absolutely nothing, completely devoid of meaning. Too real, really how can one be more than real? I can see too fake. That makes sense. But too real, that doesn't make one bit of sense. But that really is the crux of it all isn't it? Chicks don't make one bit of sense.

Another side of course is all the girls that shoot you down. That is a list so long I can't even remember them all. But there were some highlights here and there. Oh, the favorite is the friend of the girl that tells you her friend is interested but really isn't. You would think that would only happen once. You would be wrong, that happened twice. The second time was even after I was starting to get it. I really should have known better on that one. Then another strange thing started happening. Girls would give me their numbers without my even asking. I knew better than to ask. Why waste my time getting a fake number? But still they would give me the number and tell me to call them. It seems that really drunken girls do this. I would prefer that they just pass out or something. I can see getting drunk going home with some guy or making out at the bar but what is this giving me your phone number bit? The only thing worse than them giving me their number is when one of them gave a friend her number went on about how much she liked me and then blew me off. Now that really is going too far. It's as if they knew I had a ban in effect and went out of their way to make sure they could blow me off.

All of this made me realize that I was wasting my time. My time is very important to me. Even if I am not doing anything with it, it's still my time. I was expending energy for nothing. There was no return. I always break it down to this; "I could be watching TV." I actually thought that while out with one of those phone number chicks. I knew what was on TV and I don't even like that show. But still I was thinking as she blathered on that I could be at home watching TV.

So there it is, for a little over a year now I have put a ban on chicks. I will not talk to a girl that I don't know. I will not ask any more girls for their numbers or ask them out. None of it, ever again. At first this ban was pretty hard to do. You get in a habit of doing things and you instinctively do it. To be truthful it was a bit depressing but so was the alternative. The up side is that after a while it's like going through detox or something. Your system is all clean and you start to think and see things clearly. You realize what is nonsense and what is real. The



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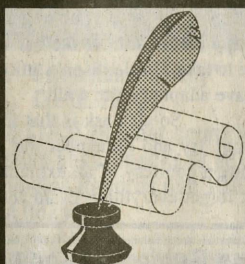
balance isn't pretty on that one. I call this feeling bleak relief. That is the second stage. You feel so relieved but at the same time bummed. Kind of like being trapped in some wreckage and the only way to get out is to saw your own leg off. But later as you get used to the idea you actually start to feel a lot better. I think this is what Gary was talking about. Instead of wasting energy you start to just go about your business and do what you want anyway. Now there are two things though that I won't do. I will not go to a movie by myself or to Six Flags. Could you imagine that? Going to Six Flags by yourself? Now that would be weak. It is bad enough being the third guy, but standing in all those lines alone and walking around seeing all those people together. Whew, makes me sweat just thinking about it.

Now Gary has tried to candy coat his ban. He talks about how he is going to focus on himself and do what he wants. Well, I have always done that. But what it really boils down to is that it is over. I mean that I am passed the point where any chick I am into will be into me. The way I see myself is not how others see me. Once you get that you feel so much better. It also saves money. I don't have to get a hair plug job, I don't have to go on some crazy diet and I don't have to buy a Corvette. Now I suppose I could adjust my standards but I can't do that. I just can't see accepting less than what I like just to have a girlfriend. What can I say, I am a jerk. I only like hot chicks. That has always been the way it was.

Now don't get me wrong. The ban does not include turning away girls if they talk to me. Well, at least I don't think it does. If a girl should ever talk to me I will let you know.

## GUEST COLUMNIST

Jim Utz



### TOP 25 PUNK TITLES SOLD AT VINTAGE VINYL FOR 2000

- 1.) ALKALINE TRIO- "Maybe I'll Catch Fire"
- 2.) ALKALINE TRIO- "Alkaline Trio"
- 3.) AT THE DRIVE-IN- "Relationship Of Command"
- 4.) SAVES THE DAY- "Through Being Cool"
- 5.) ALKALINE TRIO- "Goddamnit"
- 6.) SLEATER KINNEY- "All Hands On The Bad One"
- 7.) JETS TO BRAZIL- "Four Corned Night"
- 8.) THE GET UP KIDS- "Something To Write Home About"
- 9.) Various Artists- "Punk-O-Rama Vol. 5"
- 10.) REGGIE & THE FULL EFFECT- "Greatest Hits"
- 11.) REFUSED- "Shape of Punk To Come"
- 12.) THE GET UP KIDS- "Four Minute Mile"
- 13.) SAVES THE DAY- "Can't Slow Down"
- 14.) NOFX- "Pump Up The Valium"
- 15.) SNAPCASE- "Designs For Automation"
- 16.) Various Artists- "Hopelessly Devoted To You Vol. 3"
- 17.) LE TIGRE- "Le Tigre"
- 18.) AT THE DRIVE-IN- "Vaya"
- 19.) DROPKICK MURPHYS- "Singles Collection"
- 20.) SAVES THE DAY- "I'm Sorry I'm Leaving"
- 21.) Elliott- "False Cathedrals"
- 22.) Impossibles- "Return"
- 23.) Kid Dynamite- "Shorter Faster Louder"
- 24.) Lawrence Arms- "Ghost Stories"
- 25.) Int'l Noise Conspiracy- "Survival Sickness"
- 25b.) Anniversary- "Designing A Nervous Breakdown"

LIFE  
IS  
FUN

Phil

ALCOHOL ABUSE CENTER



### TRUTH HURTS, BUT NOT KNOWING IS WORSE

Low and behold, it's April and unfortunately, this zine is so late I'm almost embarrassed as well as apologetic to my advertisers. There are many reasons why it's late, no "one" special reason though. I originally planned on having it out at the first of the year, kind of a "new millennium" type thing but that all got thrown in the shitter when my nephew went into the hospital right before Thanksgiving. He had to have major surgery for the second time that year and it was pretty scary. I spent most of December sitting in the Intensive Care Unit watching him writhe in pain and somehow the importance of the zine fell to the wayside. That pretty much capped off the worst year of my life. So much negativity happened last year to me that it's mind boggling when I put it down on paper and look at it.

Sure, there were some positive things, the first month and a half were great, I was in love and life was good, then the landslide began. There were a few other good things sprinkled in (*The Zine Conference and Las Vegas*), but they were few and far between. Now if you consider just being alive and having food on the table a great thing, fuck... I had an awesome year! Still, as the old saying goes, what doesn't kill me makes me stronger right? Well, I don't necessarily agree with that either. It may make me more critical, pessimistic, pragmatic, jaded and downright negative, but I don't feel any stronger.

I guess the one thing that has happened to me in the last couple of years that stands out the most is that I've gotten more sensitive and/or emotional. Quite a change from the person I was 10 years ago. I guess having your heart ripped out and handed to you does that. So does death. As I sat in the I.C.U. all December, mortality weighed heavily on my mind. I steadfastly remained optimistic about my nephew and immediately dismissed any negative thoughts that entered my head (*which was a constant battle between my will and my subconscious*). Thankfully, he pulled through and he's doing all right now, yet he still needs a liver transplant so there's more tough roads to cover soon. He's a tough little fucker for a 9-year-old though.

So let me continue my vague attempt at a cohesive column. I was talking about how emotional I am now. I just realized the other week that it's been two and a half years since Stacy died. Two and a half fucking years, and the scar is just as deep and painful as it was that first morning. A couple of days after she was gone, I asked a girl I was working with at a shitty restaurant in Webster Groves how long it would be before the pain subsided and she said "never." She had lost friends and she said that I would wake up and think about Stacy every day for the rest of my life. Needless to say, that didn't comfort me very much, but she was right. The hard thing is trying to focus on the good times and keep those memories alive so that she can live on inside of me and my heart. I don't want to remember her as the last time I saw her in bed and in pain, or our last conversation on the phone. Those things are what keep me up at night and drive me crazy.

I recently got interviewed in Attention Deficit Disorder fanzine and it was weird being on the other end of the interview for once, but it was also kind of nice. For one, I was flattered that someone actually gave a shit what I had to say, but one of the questions really got to me. I didn't realize it until later when I re-read the interview, but the question dealt with a question I had asked in my *Punks Over 30* issue of Motion Sickness. They asked about how I had brought up the fact that it was hard to find a female companion in my age group that shares the same fascination for music. I countered that it wasn't really that, it was more trying to find someone who has the same ideals and values that I do. Now maybe New York and San Francisco are loaded with radical, leftist, open-minded, aging punkgirls, but St. Louis is hardly the mecca of cool, older women who still have a sense of adventure and have different goals other than to just do the American Dream thing. I spoke about how I already knew most of the girls my age who were still even remotely involved in the scene and we were already friends so any kind of romantic relationship is pretty much out. Then for some reason, I kind of listed some characteristics of my "ideal" girl. Not like a classified ad, but I guess



# COLUMNS

it reads that way, but when I got done I realized that I had described Stacy perfectly and that just kind of humbled me to the fact that maybe it is over for me. I had my shot, my perfect girl, and she's gone.

Stacy was the most honest person I have ever met. She spoke her mind with no abandon and was honest to a fault and I respected that so much about her. It was just so refreshing.

The main thing I feel that is important in any relationship, be it romantic or friendly, is honesty. This is a problem both sexes share because our society dictates that there's some imaginary fine line between what to let on and what to hold back. It's instilled in us early on with the headgames of schoolyard crushes and highschool romances that last all of a week. People throw the word love around like it's a favorite t-shirt for that week.

Ever since I can remember, there are two characteristics that I despise in people; liars and thieves. I can't tolerate either one and once I've identified someone as having those, they will never be a friend of mine. Honesty in relationships is such a tricky thing cause you're always walking on eggshells. If you meet a new person, and you're attracted to them, it's usually the bare, most obvious things that initially attracts you. It's almost like each person is a deck of cards, and you're only allowed to see what they let you see. It may be a hand, or half the deck, but you never see the full deck right away. This takes time and over time, as you slowly see more into the person, you see their faults and quirks and the more you learn, the more you're either attracted or repulsed, usually the latter.

Now the question that haunts me is "How much do you show and when do you show it?" for instance, I met a girl about 4 years ago who was simply beautiful and cool as fuck. I couldn't believe she'd even show any interest in me (*my low selfesteem is probably one of the contributing factors to our eventual falling out*). People warned me about her and said that she chewed guys up and spit them out, so my dilemma was "Should I just forget about it, or should I pursue it in hopes that maybe I'm different, maybe I'm the exception to the rule?" I couldn't walk away from a potentially awesome experience simply because of her past experience now could I? But how much do you expose yourself? How far do you lower your shields? I was totally smitten with her, and would've moved to a cattle ranch in Montana if it meant being with her, but I couldn't let on about all of that now could I? That might scare her off. So instead of saying how I really felt, I just went along for the ride to see where it ended up. Problem was, her shields were fully up, I hadn't even seen half of her "deck" and she was definitely a playa. I can't count how many times she told me I was awesome and looked me in the eyes and told me things that melt your heart, only to find out from friends that she told them at a club the other night that me and her were "On the outs."

Which brings me to my next point that gets me even more insane; whatever happened to basic communication and simple dialogue between adults? I remember a past issue of The Probe where Aaron bared his soul in a diary of sorts about his relationship with a girl at a punk label. He was very attracted to her and all he asked was that she didn't just blow him off, that if things went sour or whatever, to at least be upfront about it and everything would be cool. After all, you don't want to be with someone who doesn't want to be with you now do you? And that's what my big problem with the whole relationship issue is; people don't have enough common courtesy or respect to tell the person that they're dating if "it's not happening anymore." It's really simple, but the easy way out for most is to just blow them off and not return phone calls or messages.

I don't know who's to blame, or if any particular gender is at all. I know most guys are dogs and are after getting a piece of ass by any means possible and as soon as they get it, it's another notch in the pistol and onto the next "conquest." This may be directly responsible for the reason that many women do the exact same thing but for different reasons, and everytime it happens, it just makes a person that much more crazy because the jilted party never does get to find out exactly what happened for the breakup or what the reasons were behind the situation. Only years later does it sometimes come out, and that's if you've remained friends with the individuals and they opt to tell you. I've been dumped and not only blown off, but completely ignored to where the girl wouldn't even say hi to me as she walked down the hall at college right past me. This isn't high school mind you, these are the actions of 30 year old adults! It's mind boggling that we live in a society where we can't just sit down and say to each other what we really think and feel without the fear of scaring away a good thing.

I've tried to be honest with people before in much the way that I'm discussing and found it to have drastic, negative effects. I had a girl tell me she didn't want me to be that honest when I told her that I liked her but didn't see any chance of a real relationship developing. It's like a microcosm of society; people don't want to know the truth. People seem to enjoy deception and lies and deceit and I don't understand it. What's so hard about saying "Hey, it's just not happen-

ing", or "I'm not comfortable with the situation anymore?" Granted, there's no need to say things like "You're dick's too small" or "You've put on about 50 pounds and I no longer find you even remotely attractive" because there's a fine line between being honest and being malicious. Like if your mom buys a horrible shirt or dress and asks you what you think, you're not going to go "Geez mom, you look like the table cloth for a picnic table."

What I'm trying to get at is why can't we be more open and honest with each other? I know in today's "dangerous" times, you have to keep your guard up to a certain extent, lest you be taken advantage of, but when you're with someone you care about, someone who has also professed their feelings towards you, why can't there be a common level of respect for each other so that if things do go sour, you can still be friends and discuss it as adults? Sure, the jilted party is going to be hurt, but it's not nearly as painful or maddening as having someone tell you that they love you, then turn around the next week and blow you off without any explanation. It leaves you going "What did I do?", "What the fuck happened?", and if you don't get the answers to those simple questions, you'll drive yourself crazy with guilt and self-doubt. I know most of the time it's as simple as the person met someone else who they wanted to fuck. Sure, it may be shallow, but why not say that? But in all fairness, to that person, I have one thing to say; when you said you loved me, you obviously didn't because love means a lot more than a simple attraction. If you can throw it away so easily, with such calculated coldness, what does that say about you as a person?

I know what you're thinking if you've read this far; "Phil, get over it ya loser!" Problem is, I can't. I don't want to become the jaded person who's afraid to open up and take chances and hopefully find what I had once. I know that I'm setting myself up to get shit on but it's a risk I gotta take, cause being the grumpy dude sittin' at the bar isn't all it's cracked up to be, and I don't wanna have to take Tim Jamison's attitude toward the situation either, although he seems to have adapted quite well.

So all I ask is that the next time you're in a situation that isn't working out, try and remember that the other person has feelings and give them the common courtesy of an explanation. Now if they're insane and wanna get violent, forget everything I said and blow 'em off and change your phone number.

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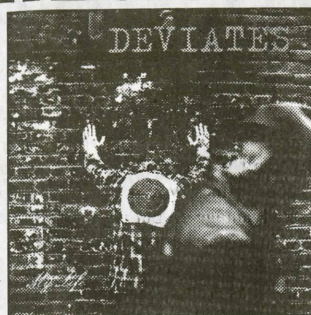
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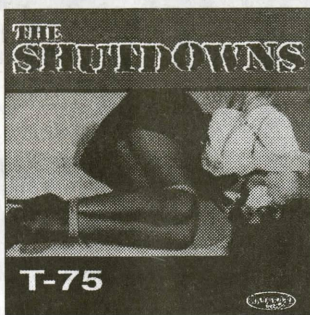
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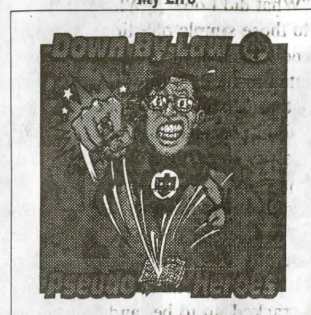
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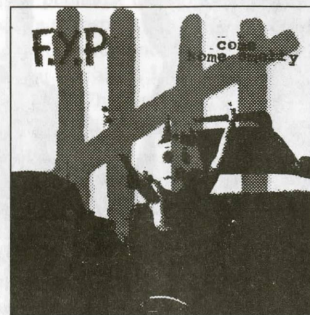
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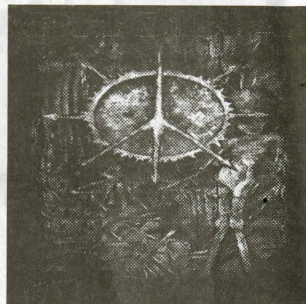


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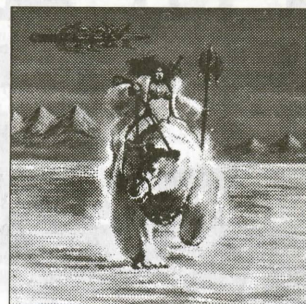


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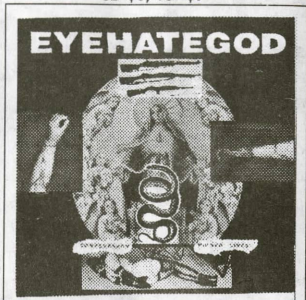
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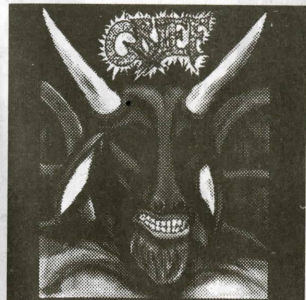
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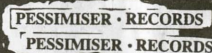
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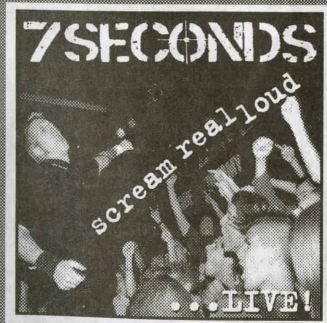
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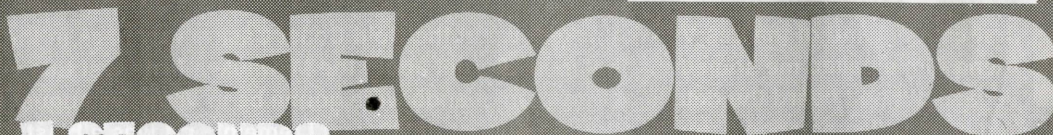
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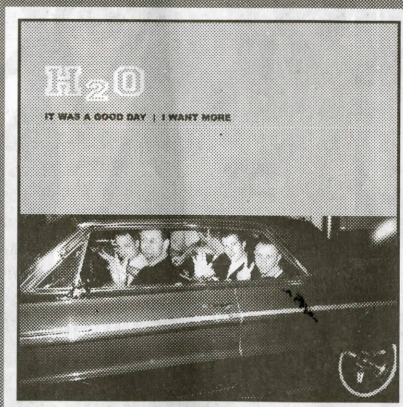


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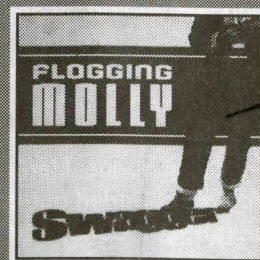
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# LAS VEGAS SHAKEDOWN

3 NIGHTS OF PUNK, BROKEN BLUES and PRIMITIVE RAWK!



I first caught wind of the Las Vegas Shakedown at the Gold Coast Casino way back in the Spring of 2000 when my friend Tim emailed me something that said "Forget about the Milwaukee Metalfest this year, we gotta go to Vegas." When I heard the details of how many bands were gonna be in Vegas in August I said "Hell yeah, count me in." I'd been to Vegas once before, on tour in August of '89, and I remember it was a blast. We got so drunk that we could barely stand up on stage much less play our instruments, but that's a story for another day.

Over the months we managed to recruit quite a few of our St. Louis friends to join us on this desert excursion and by the time August rolled around, there were eleven of us plus Eric from Chicago and Mikey from Texas. The cast of characters from St. Louis included Motion Sickness contributors Eric King, Tim Byrnes, Tim Jamison, Chris Huene, Markus, as well as fellow Hi-Pointe bartenders Jason (*Homey*) and Bonnie. Our friends Tiffany, Jeff and Fred rounded out the troop. Once I realized how many drunks were going to be a part of this (*except Tim Jamison (Straight Edge) and Markus (ulcer)*), I knew we were in for something special. Four of us decided to head out a couple of days early to check out Vegas and see some of the other sights cause we knew that once the Shakedown started, we'd be spending most of our time at the casino where the shows were being held and we'd have little time (*or sobriety*) to do anything else. What follows are more or less excerpts from my journal.

By: G. Phillips



### 8-9-00 WEDNESDAY:

Got up and went bike riding in Forest Park and did two laps real fast (12 miles). It was hot as fuck. Came home and started bleaching my hair while I got my shit together for the trip. I figured I'd go to Vegas as a blonde. My friend Lisa showed up at 3:30 to get my keys as she was watching my apartment while I was gone. There's something freaky (and also exciting) about knowing that some hot girl is gonna be staying in your apartment for 6 or 7 days and you're not gonna be there to know just what she does. Byrnes, Markus and Chris showed up at 4:00 and then we split for the airport. We had an hour to kill so we sat in the airport bar and had some drinks before the flight. Byrnes put down a Bloody Mary and two beers which turned all of our heads cause usually it's Chris and I pounding the booze and Tim is the moderate one. In retrospect, it was an omen of things to come, because everyone drank way more than usual. The flight was about 3 hours long and we were sardined in there. This was only the second time I had ever flown and like the first time, I was actively embracing the thought of death upon our descent and landing. No such luck though, it was smooth. Getting our shit together once we got to the Vegas airport took a few minutes because we had trouble getting our rental car. I just sat there and admired the scenery and let Tim and Chris deal with it. There were so many hot babes in the airport, it was insane. Just hottie after hottie. The proportionate amount of beautiful women defied the odds. The guy from Budget Rent A Car® that drove us over to our car was cranking BLACK SABBATH in the bus. That was cool. Another good omen as to the rock we would bear witness to. We got to The Orleans hotel where we were staying, but wanted to go out immediately so we went downstairs and ate and I actually found a veggie burger. Cool. It was around 8:00 and we were in Sin City so it was time to head out and do a little sinnin'. We went and got in the car to head out but had forgot some CDs to crank so Chris ran back up to the room to get some. He got to the room and his wife had called and ordered a fifth of Jose Cuervo® and had it delivered to our room already! There was a bottle, 4 shot glasses, and a glass of lemons and a glass of limes. What a woman! Now THAT's love!

We went to the Fremont Strip and went to the Las Vegas Club first and got some shots and beers. Four Heinekens and three shots: \$12!!!! We love Vegas!!!! We started fucking around on some slot machines and Mark discovered the Elvis slots and they're rad. If ya land on Elvis it starts spinning and cranking the Elvis '69 comeback theme song and man, these slots were loose like a Vegas hooker (not that I would know)! We wound up just playing those the rest of the night. Next door to that was a strip club called Glitter Gulch and Markus (being our resident porn enthusiast) wanted to go in. There was no cover so we went in and sat down and ordered 4 beers and it cost \$32!!! Fuck. Immediately four chicks came over and sat in our laps and tried to get us to do private dances. We politely declined. A minute later a real hottie named "Monique" came over and rubbed her tits (excuse me, "breasts" for all of the P.C.) on my freshly bleached hair. I again declined. A few minutes later another young hottie named "Ivory" came over and plopped down in my lap and stayed there until she had to dance. Then after her dance she came back over and plopped down again. It sucks that I'm so jaded towards strip clubs that I don't even register a response when I've got a hot

Phil- Hoover Dam

Tim Byrnes

Markus

young girl in my lap. All I could think about was my ex-girlfriend. I know, I know, how lame am I?

We left and walked down the strip and we all had to piss so we ducked in this small, generic casino and we saw Elvis slots so we started playing them and got more drinks. Chris hit it big and won \$150. We left and went to Treasure Island and found the Elvis slots and the bar. I ordered a round of beers and shots and it cost me \$32. Why is it always me that gets burned? Why couldn't Tim had been the first one to order drinks? Fuck Treasure Island. We figured if we were gonna get loaded with the least amount of cash, we needed to stay in the dives off of the main strip. We all played Chris' winnings and blew it all. Bummer. He was pretty loaded at this point and he was having fun so that's all that matters. He kept walking up and giving us a bunch of quarters to play with. Hey, free money!!! We wanted to go to another strip bar so we went back to the car and took off and went to Little Darlings cause they had full nudity (We saw a billboard proudly proclaiming this) but it cost \$20 to get in. Fuck that. We went to another one (Cheetahs) and they had a \$10 cover. Fuck that. We were driving around and Markus was dying for strippers but every place was overpriced and lame and the rest of us weren't too interested. Plus we were pretty loaded at this point. I knew if you got me in a strip club in that state of mind, I'd start throwing money around like it was monopoly money. Poor Markus. We left and it was after 4:00 a.m. so we just came back and had some chips and snacks and then crashed.

### 8-10-00 THURSDAY:

Couldn't sleep any more so I got up at 11:30 and was hoping to do some pushups and stretch and try and get a quick workout in before those guys woke up, but as soon as I got up, all of those guys started waking up and talking. Everyone got their shit together and we took off and went out on the town because we all wanted to see Hoover Dam. When we got to the dam, those guys wanted to take the tour but I didn't. I was odd man out but still refused to go while those guys were pleading with me to just do it. They even paid my way and I reluctantly went in. The tour sucked, the only thing I liked was at the end when we were on top of the dam and we could have done that without paying anything. I sat on the edge of the dam and noticed that there was no real safety rail or anything to stop me if I wanted to take a leap. Nah, the STITCHES were playing the next day, wouldn't want to miss that would I? Later we met and picked up Eric at the airport and then went out drinking all night again. We went to the same cheap casinos and got shit-faced. Eric's naturally lucky (except in love) and sat down at a roulette table and hit right off the bat and spent the rest of the night with Elvis. We did ridiculous amounts of shots and eventually wound up back at the hotel right before sunrise. I attacked the bottle of tequila with a vengeance and someone turned on the TV and to our surprise, we had the porno channel. Some blonde was giving a blowjob to a rather large ebony dick. Markus walked over and stood next to the TV and it looked like the dick was coming out of his pants so I grabbed my camera and started trying to take a picture of the situation. Anyone who's shot photos knows how hard it is to photograph a TV screen because the flash reflects back. I knew this so I took a bunch of pics from different angles and low and behold, one of them came out. Actually this is easily the best picture I've ever taken! I should get an Emmy or a Pulitzer! Our room was facing the East and we



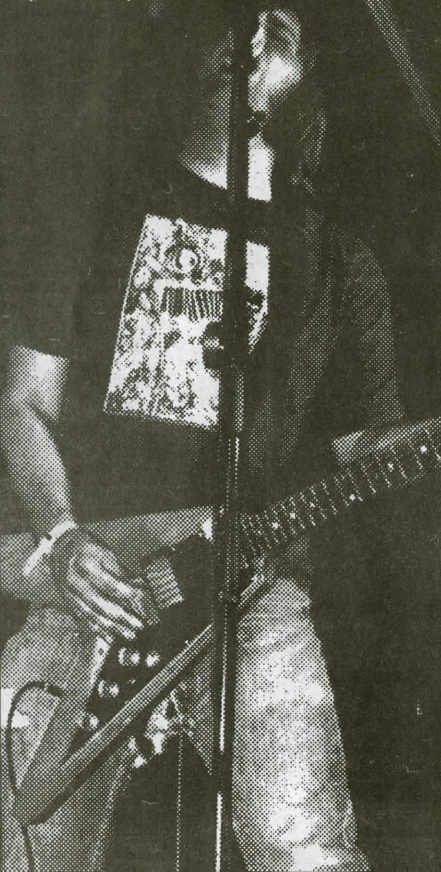
were on something like the 10th floor so I stayed up to watch the sunrise over the Vegas desert with a bottle of tequila in my hand. Viva Las Vegas!

### 8-11-00 FRIDAY:

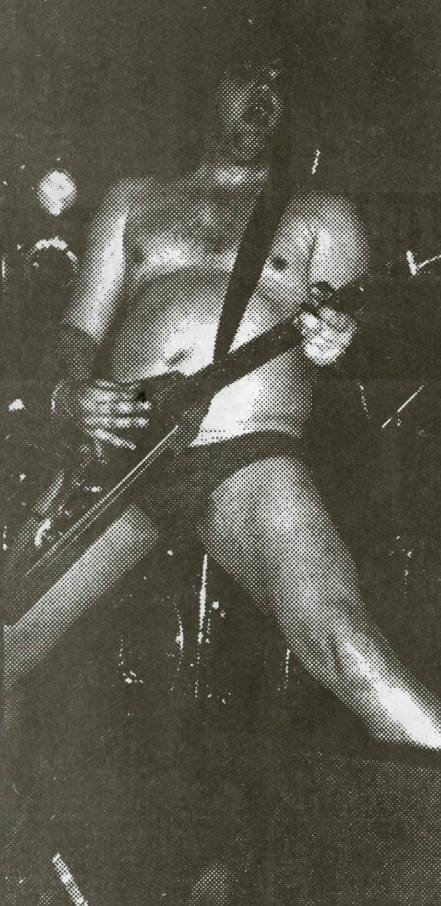
Got woke up at 11:30 by Jamison calling. They were going to be at the pool so me and Chris went down to the pool. I was either still drunk or hungover. I think both. Tiffany and Mikey were there too. I wound up hanging out down there for a few hours talking to Tiffany until I was roasted (*sun-burned*). It was about 118 degrees and not a cloud in the sky, but it was a dry heat (*heh-heh*). This was the first time I've seen Mikey in three years. We go way back to the late 80's and early 90's when he moved to St. Louis from Texas for a couple of years. He was already puttin' 'em back and Tiffany was right there with him, I just groaned. Byrnes and Markus took off to go eat and do some running around and said they'd be back in a while so I stayed at the pool and figured I'd go eat when they got back. After a while Tiffany and I realized how roasted we were so we left. Chris and I went back to the room and I showered and we were stranded so we had to sit around waiting for them to bring the car back. We should've just started drinking. Instead I laid on the bed and watched "Battlefield Earth" and thought about how stupid it was that here I was, hundreds of miles from home and all I'm doing is watching TV. We eventually ate and then went back and I passed out for a half hour to an hour because I was so out of it. I was a fucking zombie at this point and this was the big opening night. Fuck. Around 8:30 we finally left and went over to the Gold Coast for the festivities and to get this party started.

We got there and the Fest was split between two different rooms in the middle of a huge casino. One was upstairs and the other was down. The upstairs ballroom was huge and the downstairs was more of a small bar atmosphere but it had a raised balcony (*3 feet off the ground*) all the way around so you could see good even in the back. We ran into Eric and he explained where to go and where to check in. First thing I noticed is hot babes everywhere. As Jamison said later, "Even the ugly ones are hot!" We went upstairs and some guy in a leopard print hat with leopard print pants goes "I know you! I know you! You're from St. Louis!" and I walk over and shake his hand and ask who he is and he starts pogoing while I'm shaking his hand and I realize it's Reverend Norb. Kick ass. We go in and I'm still half asleep so I tell Chris we need booze and buy two Heinekens. We wandered around and checked out a couple of bands but nothing grabbed me. Wayne Kramer had just finished and he walked right by us carrying his guitar by the neck while the crowd was still yelling for more. MONKEY WRENCH went on and everyone was going crazy over them cause Tim Kerr's in the band. I asked "Who's Tim Kerr?" and Jamison took three big steps backward and acted like he didn't know me. The guy used to be in THE BIG BOYS which is something every punk rocker should know. I, however, am not a punk rocker so I didn't know that. I asked the other Tim who was next and he said the STITCHES were going on downstairs at 10:00. "The STITCHES?!?!?" Holy Shit!!!" I made a beeline downstairs and got a beer and went straight to the front of the stage. Stage left would be my home for the rest of the weekend when I was in that room. THE STITCHES were one of the main bands I came to see cause I knew I would never get to see them in the Midwest, much less St. Louis. They're too old to tour (*heh-heh*). A cute girl

### THE ONYAS (Before)



### THE ONYAS (After)



walked up to me and goes "Are you gonna shake your ass?" and I go "As soon as they start playing" and she goes, "You better, it's THE STITCHES!" Like I said, cute girls everywhere, and they weren't the fake, plastic Barbie Doll® kind, these were honest-to-goodness rock 'n roll girls that would, just as soon punch you as drink you under the table. The place started filling up but it wasn't packed and then they went on and it was great. They fucking rocked. Now I know what Matt Average was talking about when he says that he goes to see them every chance that he gets. I haven't pogoed or been in a pit in a long time but I was a dancing fool. They played a good set and the sound man tried to cut them off but the whole place was screaming for one more song. They started playing anyway even though the PA was off and the singer punched the bottom out of a cup and jumped into the crowd and sang through it like it was a megaphone. Halfway through, the sound guy gave in and kicked the PA back on and they finished the song. It was awesome. My jaw was already sore from smiling. This was what I had hoped for.

Afterwards we stumbled out and the fest was officially "on." I was talking to someone and I noticed this girl walking towards me and I realized it was Dulcinea from THE LOUD-MOUTHS. I hadn't seen her since her band played the Hi-Pointe and stayed at my crib on my 31st birthday. Or was it my 32nd? We hugged and said hi and then I noticed this other girl walking towards me with a drink in her hand and I recognized her from an article in my latest issue. I go "I know you. Is your name Meghan?" and she goes "Yeah" and kind of looks at me nervously and asked who I was and I told her "I'm Phil from Motion Sickness" and she's like "Yeah!!!" And we hugged and talked for awhile. She was ripping on all of the L.A. lookin' guys with "Rod Stewart" hair and calling this one clown in a beret "Frenchy French French." Too funny. We wandered away and I went to the other room and got a shot for me and Chris and Tiffany and they were huge. They were like three-finger deep in a rocks glass! It was like Instant-buzz.

I wandered around for most of the night with Chris because we pound our drinks at about the same pace, it made it easy to trade off buying rounds. The whole fest was like a T-shirt contest or a fashion show and I noticed a shitload of MOTORHEAD shirts. Right on. It was especially humorous watching fully decked out punk rockers gambling right alongside old couples. We saw the VICE PRINCIPALS which had the singer and guitarist of THE HUMBERS as well as the singer of THE JONESES. They were boring. Caught some of THE FUZZTONES but I wasn't into them either. THE SCREWS had the singer of THE GORIES and a girl from RED AUNTS, they were alright but after THE STITCHES it was gonna take some serious rock to get my booty moving. NASHVILLE PUSSY played and had a new bass player. I watched half their set and was up front but got bored and wanted a beer so I went outside and me & Jamison sat down and talked for the rest of their set. He doesn't like NASHVILLE PUSSY or their crowd. He really hates the cowboy hat fashion thing that's creeping into punk rock although I don't mind it when they're attached to a beautiful girl. It's funny, cause Tim's latest thing is to wear cowboy shirts. HOLLY GO LIGHTLY was the chick from THEE HEADCOATEES and they were boring. None of this affected me though, after all, I had seen THE STITCHES. I was walking around with a permanent smile from alcohol and was just



taking it all in. To someone who didn't know any better I bet I looked like I was tripping on acid and was off in Never-Never Land.

What was so cool about this whole Shakedown was that there were no false pretensions or political agendas. Everyone was there to rock, and most of them were there to drink AND rock. It was pure in that sense and for once I didn't feel alienated for A.) Being drunk at a show or B.) Being the oldest guy there cause I was a spring chicken next to some of these folks. THE WEAKLINGS and THE ONYAS were playing at the same time and I was all set to go see THE WEAKLINGS because I'd heard all about them but I ran into Meghan again and she told me I should see THE ONYAS cause they're from Australia and I might not ever get to see them again. I went back down and walked up front and took my spot and the guitarist/singer comes out with a flying V guitar and I just go "Oh yeah!" This guys next to me asked me if my name was Phil and I couldn't figure out how I knew him and then he told me he was Jay from THE LOUDMOUTHS. Too cool. He's not in the band anymore but we've hung out on a couple of occasions and he even drove me home when I was trashed that night on my birthday. We talked and he told me that he'd seen THE ONYAS like 5 times in the last few weeks and that they were great. They went on and were amazing. They just fucking rocked. I was happily snapping away when the singer stripped down to his underwear and then I ran out of film. To end the set, he took off his blue tighties (*which meant he was naked*) and started twirling them like a pimp in a zoot suit would twirl his gold watch on a chain. The place was going crazy cause this guy's hardly "in-shape" as they say. Stretch marks and rolls baby! I haven't seen a penis that shriveled up since the last GG ALLIN video I watched. He then proceeded to pour Zippo® lighter fluid on them and light them on fire and continued twirling them and then launched them into the crowd. Someone in the crowd picked them up and launched them back and then he repeated the process a couple of more times. It was great, here we've got a flaming underwear tennis match going on between the band and the crowd and there I was out of film. Let that be a lesson to all of you aspiring photographers out there, always keep a couple of pictures handy. You never know. I got some awesome shots, but no nudity and no flaming drawers.

I stumbled around for a while after that. Tiffany was supposed to buy me a shot but she was hammered at the bar talking to this stranger and telling him an entire episode of South Park. I walked up and she introduced us by saying "Phil, this is a guy I don't know. Guy I don't know, this is Phil." Too funny. THROTTLE FINGER played last but I didn't even go in or pay attention. I was just stumbling around with a perma-grin on. I don't remember the ride back to the Orleans but I do remember we were hanging out in the casino. Me, Chris and Jamison went and ate and I had another veggie burger. After that I was finished. Kaput! I just said goodnight and went back to the room. I remember Mikey calling and saying it was tequila time and I said no and went to sleep. He came over though and stayed awhile with those guys and they drank some more.

#### 8-12-00 SATURDAY:

Woke up and it was pitch black and had to get my bearings. There were four other people in the room so that meant that we had an extra guest. I tried to find my camera and couldn't so I got nervous and

Tiffany, Eric, & Mikey  
(triple fisting)



THE CATHETERS



Andre Williams & Friend



got the keys and went down to the car and found it in the glove box. Got a big coffee and came back up and started writing in my journal in the dark while those guys were sleeping. Tiffany was asleep on the bed with Markus and Chris was on the couch. She was the mysterious extra person in the wrong room. She eventually woke up and sat up looked around and was all confused. She looked over at me with that "Oh shit, what did I do last night?" look on her face and I smiled and said "Wrong room" and she got up and left. The other guys eventually got up and we went and ate at some pizza joint they found in the Yellow Pages. It turned out to just be a bar with marginal food. They did have a Golden Tee® golf game though so I got in 18 holes and got my golf fix (*Scored a -9 heh-heh*). We ran some errands and then took the rental car back to Budget. Traffic was horrid and of course it was hot as fuck. I haven't mentioned this yet, but for those of you unfamiliar with Las Vegas in August, it was about 118 degrees everyday while we were there. All three of those guys were hungover as hell and I felt fine. They all came back to the room and crashed. I put on shorts and went down to the pool and talked to Bonnie and Tiffany (*who was already drinking Bloody Marys and had gotten in an argument with the poolside bartender over how weak her drink was*) and then went jogging. They thought I was insane. Maybe I was. I only ran about 20 minutes so I don't know how far it was, probably about 2 1/2 miles. I went back to the pool and hung out and swam and talked to Tiffany and then we realized it was almost 5:00 and we wanted to see THE CATHETERS. I went and got dressed and we took the shuttle over to the Gold Cost. They had shuttles running about every 20 minutes going back and forth to each Casino so we didn't need car and it was our own personal designated driver.

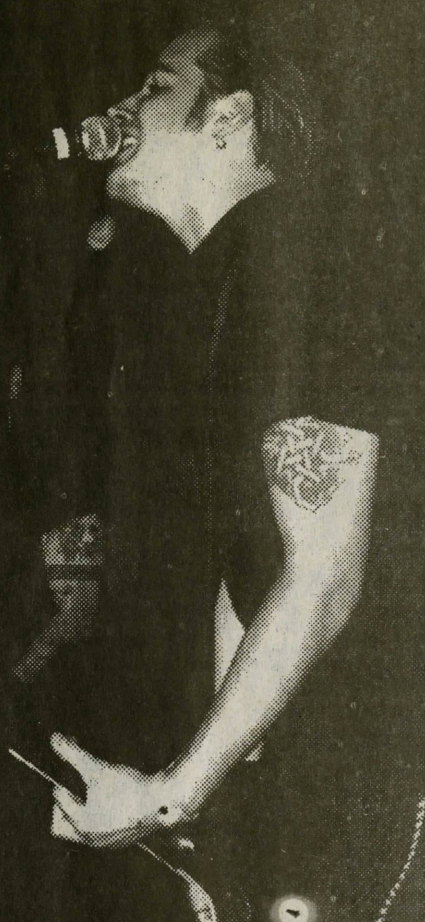
Caught the CATHETERS set and they rocked. These guys are young, especially the clean-cut guitarist and they just were perfect for this fest. At some point during the day, I started noticing a shitload of MOTORHEAD shirts and decided for some reason that I was gonna take a picture of every person wearing one. So after that, I spent the day walking up to total strangers and asking them if I could take their picture. They would all look at me funny until I would explain it was out of love for MOTORHEAD and then they would smile and say "Fuck yeah, go ahead." Checked out the VALENTINE KILLERS after the CATHETERS and they smoked too. We were two for two at this point and the alcohol was tasting mighty good. I went upstairs to the Ballroom and ran into Mikey and he was wasted and he had two White Russians and a beer in his hands. I've never seen anyone triple-fisting before. Eric came up and said that he met Aaron from The Probe Magazine. I've corresponded with Aaron for years so I was psyched to finally meet him. Eric said he'd point him out whenever he saw him again and told me what he looked like. The next band was THE DRAGONS and I didn't know who they were but they fucking ROCKED! They had a song that the chorus was something like "Get fucked up" or "Let's drink" or something to that effect and me and Mikey just looked at each other and smiled, took a hefty drink of whatever we were drinking at that moment and proceeded to rock out. NEW BOMB TURKS were next and they're one of my all-time favorite live bands but since I've seen them so many I went down to check out TEXAS TERRI and the STIFF ONES because I've heard about her infamous live



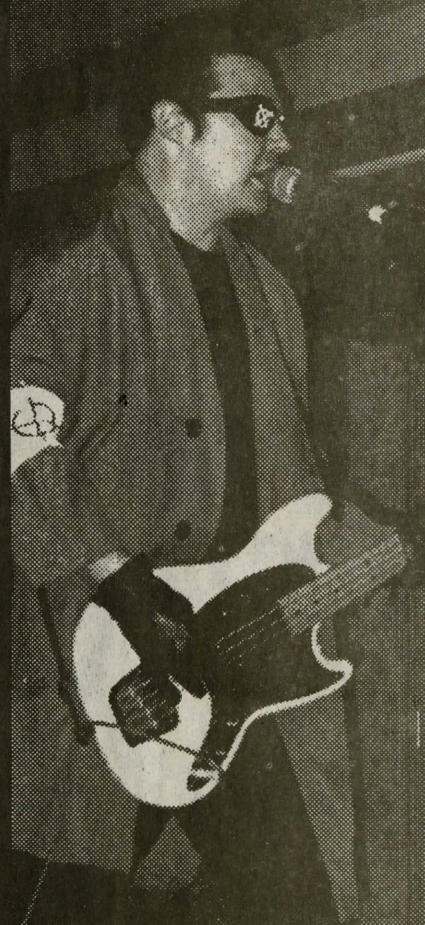
shows. Her set started but the sound was weak. The guitarist just wasn't happening and it hurt the set. The guitarist was visibly upset with the sound guy and it went on for the first few songs and it was less than impressive. Eric came in and told me that the singer of the NEW BOMB TURKS came out and went across the stage and purposely knocked every single monitor off onto the floor. He said they were seriously tearing the place up. That was all I could take. I bailed and went upstairs and witnessed one of the best sets I've ever seen them play. They gave it everything and then some. Mikey walked up and said he never liked THE TURKS and didn't "get it." I told him to watch and learn and by the end of the set, he was sold. DEAD MOON went on afterwards and just paled compared to what had just happened. I went down to see BUCK which was the most out of place band on the whole weekend. They were pop punk and it didn't fit in. THE LORDS OF ALTIMONT played and had ex-members of THE BOMBORAS but I didn't dig them either.

Somewhere around this time Eric came up to me with Aaron Probe and we finally got to meet and hang out. He was cool and we took a picture and he commented on how skinny and tall I was. He said that the majority of zine people are short, overweight and out of shape. Around this time Mikey and Eric had also discovered the liquor store in the casino right next to the downstairs room. You could get a half pint cheap so instead of buying drinks. They both were walking around swigging on bottles. Mikey had Jose Cuervo and I took a hit and it was surprisingly smooth. Eric had bought Makers Mark and a bottle of water and instead of drinking the water, he dumped it out and filled the bottle with whiskey. He was slugging on this as I met Aaron Probe. He gave Aaron a belt and then the two of them finished the bottle in a few minutes. It was the last I'd see of Aaron on that day. Ten minutes later we were talking and Eric just dropped to the floor by Homey's feet. He was joking, but he didn't last much longer either. "Whiskey and wine, makes me feel fine" was his quote all day and night. Andre Williams went on and was cool. Andre plays some old school hip tunage that's neither punk nor rock, but he fit in pretty good with the overall vibe. He's got this R & B, pimp thing going on. His back-up band were what made it so cool, like a punk rock lounge band with class. Afterwards, I was walking through the bar and he was standing there talking to some people and I asked if I could take his picture and he said sure. THE DONNAS followed them up and were lame as usual. Boring. I went back downstairs and introduced myself to Texas Terri and said hi cause we had corresponded a few times. I don't remember THE FLESH EATERS or THE GIMMICKS but the YO YO'S from England went on and were great. I assumed my spot at stage left and all hell broke loose. The guys in MURDER CITY DEVILS and THE CATHETERS were up front and everyone was drunk. The singer of M.C.D. was totally fucking with their set, throwing bottles at them and unplugging their guitars. We were all dancing in the pit and the clean-cut guitarist from THE CATHETERS chipped a tooth somehow. It was a blast and set the stage for the retaliation the next night. At this point, I was completely hammered. One of the last things I remember is Mikey saying that I need to watch THE REDS. I tried, but was too hammered to pay attention. I wandered around in a drunken mess and Bonnie and Homey found me and got me on a shuttle and brought me

## THE YO YO'S



## ZODIAC KILLERS



back to my room. I blacked out from when they found me until we were walking down the hallway to our rooms on the 10th floor of the Orleans. None of us had seen Eric since his dive to the floor hours earlier so we were relieved when we looked in his room and he was crashed out in bed. I went to my room and I promptly passed out.

## 8-13-00 SUNDAY:

Those guys had to be there by 5:00 to see the ZODIAC KILLERS. I got up at 2:00 cause Jamison called and I asked him what kind of shape Mikey was in and he said Mikey & Tiffany were already down at the pool drinking. There was no way Mikey had any right to be alive. That was all I needed to hear though so I put on my shorts and headed down there. Much to my dismay, they weren't there so I just grabbed a cot and laid down and thought about the events of the night before. It was beautiful outside again without a cloud in the sky and believe it or not, I actually preferred crashing there instead of in an air-conditioned room. All of a sudden, 4 hot chicks walk up and they all strip down to their bikinis and lay out next to me. Ok, now I've got scenery. I laid around for an hour and then got up and went jogging. Did the same road that I did yesterday, but it was even harder. I was so dehydrated from booze and heat, it just sapped all of my strength. I'm surprised I didn't collapse and die. After running I went back to the pool and got in the water and saw Bonnie at the other end so I swam down there and we hung out and she told me everything that I did the night before. Great. She said I was hilarious, which means I was drunk on my ass. She said I went in my room and they knocked to see if I wanted to go down and eat with them but I didn't answer the door so they took off down the hall. When they got 30 yards away, I stuck my head out and looked down at them and yelled "What?" and then a neighbor opened his door and told me to be quiet and I said (*in a snotty, hoity-toity voice*) "I don't have to... I'm in Vegas."

I got over to the Gold Coast in time to catch the ZODIAC KILLERS. They were funny. The best part about them was the in-between song banter. I was seriously feeling like hell at this point and went and ate and had a bunch of coffee and it didn't help. Then I went to the liquor store and got an energy fruit drink and another citrus energy drink. The one tasted like cherry Kool-Aid® and was so refreshing. It was the first time I had drunk anything besides booze or coffee in three days. I went down to see THE B-MOVIE RATS and Jamison came up to me and asked "What are these guys like?" and I told him they were just good, balls-out rockin' punk and then I walked up front. They kicked in and were better than I had hoped. Midway through the first song I felt a tap on my shoulder and looked over and it was Jamison smiling and rocking out and he gave the look like "oh yeah." I had no intention of drinking any alcohol but about two songs into their set I asked myself "Who am I kidding?" and went to the bar and got a shot and a beer and I was off and running again. The sound kept cutting out on the B-MOVIE RATS set which totally sucked, otherwise they were great. After their set we went up to the Ballroom and THE MURDER CITY DEVILS were going on and the room was packed. I'm not that big of a fan although Jamison and Byrnes both have tried to get me to like them. I was watching the guys in THE YO YO'S cause I knew they were out for revenge from the previous night. They went up front and started showering the singer and throwing shit at him and eventually the sound man threatened to cut



them off if one more beverage was spilled on the stage. The band heckled him back saying something like "What, you mean we get to stop playing and go home?" in a sarcastic tone. Tiffany was going nuts for these guys, I was crackin' up on that. **ELECTRIC FRANKENSTEIN** went on next and I went right up front to the barricade and stood there and waited while they set up so that I could get good photos. They played a great set but they didn't play anything off of my personal favorite record by them; "Teenage Shutdown." Yeah, I know that's the record Scotty sung on, it's still my fave. I was holding my camera up and pointing it backwards and taking random crowd shots and Fred turned out to be in most of them. Too funny. After their set I took a break and just walked around while the **LAZY COWGIRLS** played. Checked out some of the **FORTY-FIVES** but I don't remember anything about them. **THE REAL KIDS** went on at 11:00 and once again, I was totally unfamiliar with them which I guess was the same situation as when I didn't know who Tim Kerr was. Pretty sad huh? I think this band was the highlight for a lot of old-schoolers but I was busy getting ready for the band that followed them; **THE DICTATORS**. The first punk song I ever heard was "Faster & Louder" by **THE DICTATORS**. Never in my wildest dreams did I ever expect to see these guys live, much less with Handsome Dick Manitoba AND Ross The Boss in the line-up. Once again I waited up at the rail while they set up and after an excruciatingly long wait, they took the stage and fucking kicked ass. Watching Dick perform enlightened me as to where all of those New York hardcore bands got all of their moves. I now knew who Roger Miret had watched as a kid. This guy was the man. **THE DICTATORS** played a long set and everyone that I could see was having a blast. This was my highlight of the day and possibly the whole weekend. After their set, the room emptied out, but all of us got together for one picture in front of the stage, unfortunately, Fred's drunk ass wandered downstairs so he wasn't in it. He's still mad at us for taking it without him but I've tried to make it up to him by buying him shots. The only thing left to do was to go downstairs and see the mighty **HOOKERS** to close the whole weekend out but they fucking didn't show and some weak-ass band was on that no one even paid attention to. We had to catch a red-eye so that meant we should just stay up for the duration because if we would've slept, we only would've gotten an hour or so and that would do more harm than good. I continued to pound drinks so that I could get on the plane and just pass out.... at least, that was my theory anyway.

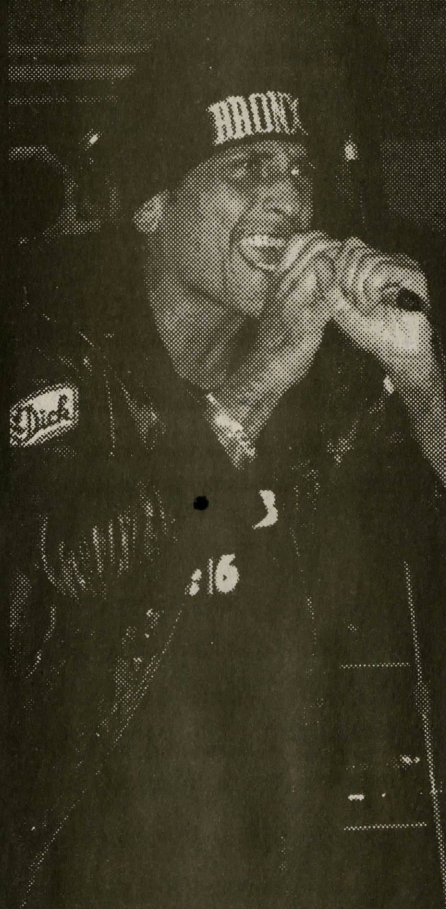
#### **8-14-00 MONDAY:**

We went back to The Orleans and Chris, Tim and I went down to eat breakfast/supper and try and coffee up for the flight home. Much to my dismay, they were out of veggie burgers so I had to settle for fucking pancakes. I didn't want breakfast, I wanted some god damned sustenance! Afterwards we went back up to the room and packed everything up and went down and got a cab to the airport. I was in zombie mode as I was completely out of energy. We had to sit around for almost an hour for the flight and I drifted in and out of consciousness. We boarded and immediately, I knew it was gonna suck. The AC wasn't as potent as I needed so I was hot and uncomfortable. I couldn't sleep cause there was nowhere to rest my head and I was sandwiched between an old lady and Markus. It sucked horribly. Why couldn't we just crash on take-off and put me out of my misery? Meanwhile Markus

#### **ELECTRIC FRANKENSTEIN**



#### **DICTATORS**



was happily snoozing away next to me with his head against the window. I felt like punching him cause he looked so content. I read a couple of bad magazines that I bought at the airport to try and distract me for a few hours, it just made my head hurt more. We landed and had to wait almost half an hour to get our luggage and I noticed that everyone in St. Louis' airport was ugly, including us. Not one cute girl the whole time. I finally got home and showered and passed out. Well, I tried to. I had about 4 hours until I had to go in and bartend so I was trying to get the maximum amount of sleep, but I had so much caffeine built up and coursing through me that it was restless at best. I found out that Homey and Bonnie got stranded on a layover in Phoenix so they were in their own personal nightmare. Once I got to work I felt like hell and had to get drunk just to literally make it through the night. By the end of the night I was feeling better and I went down to my other favorite watering hole and there was Bonnie and Homey drinking, and Eric had went there straight from the airport and he was hammered. Too funny. Can't wait till next year!

By the way, a few weeks later, I got an email forwarded to me that was originally from one of the promoters talking about fuck-ups who had messed up any chance of having the 2001 Shakedown back at the Gold Coast Casino...

**"No doubt, there were more than enough assholes at the weekend. Thanks to them, there will be no Las Vegas Shakedown 2001 at the Gold Coast. Here are some of the reasons:**

- 1) A lot of drunk idiots harrassed a lot of the tourists and regulars. For no reason.
- 2) There was over \$15,000 in damages we had to pay for hotel damages. Broken toilets, people urinating on furniture, etc. I really don't understand why people do these things.
- 3) The Gold Coast is known for having bowling tournaments. One league thought the crowd for the Shakedown was so obnoxious, they said they would never come back, if the Shakedown was to return.
- 4) Some girl had the bright idea of giving some guy head in the elevator. Only to be caught by an elderly woman, who nearly had a heart attack. I hope you know, you're on video tape!
- 5) Bradley, from the **WEAKKINGS**, who also happens to be a friend of mine, really caused the most damage. Body surfing through broken glass was not the smartest thing to do. This incident really upset the hotel.
- 6) Plenty of drug busts. About 15 people arrested for cocaine and pot possession.
- 7) Several fights broke out, and yes, a few people were arrested. If you are going to spend money on a plane ticket, hotel room, weekend pass, and all other costs, why would you risk anything, by fighting? Security didn't put up with any bullshit, and rightfully so. Some people had the nerve to ask me to help them get in after they got kicked out. Sorry buddy, I'm not the one who decided to fight.
- 8) I've pretty much lost face with Tom Ingram to a certain degree. This episode has even put Viva Las Vegas at risk, with the owners. The 50, or so, idiots have cost us dearly."

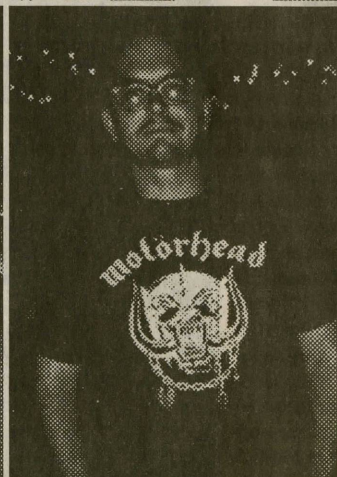
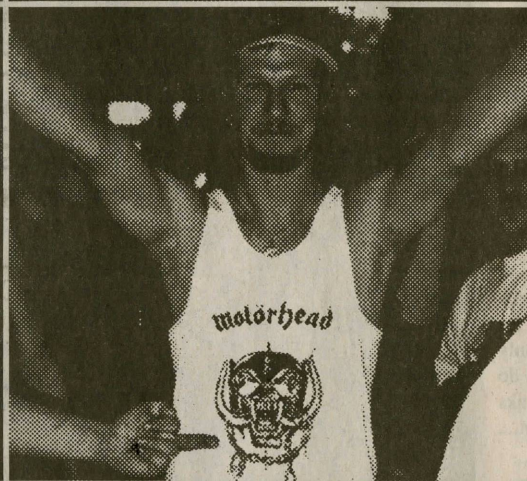
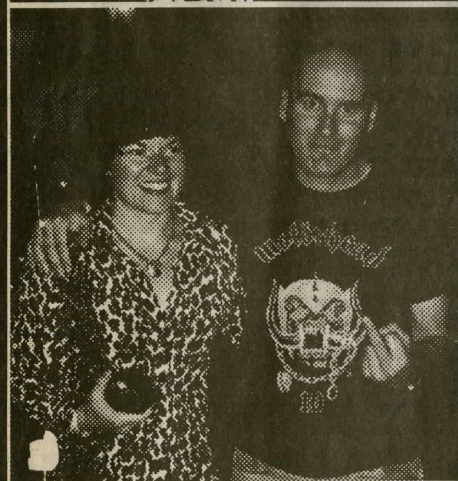
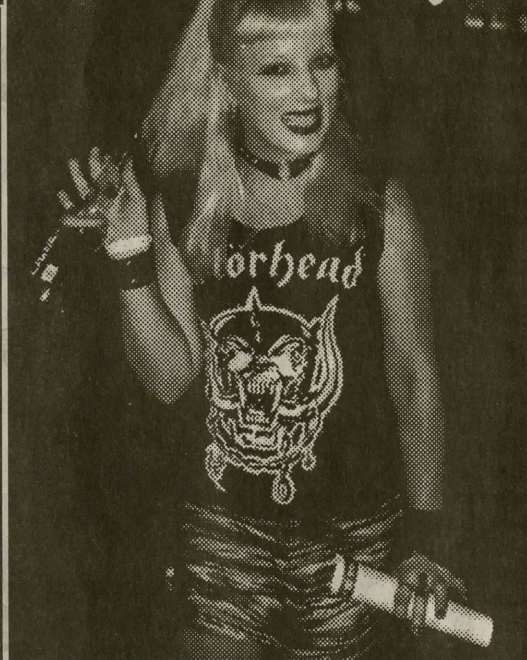
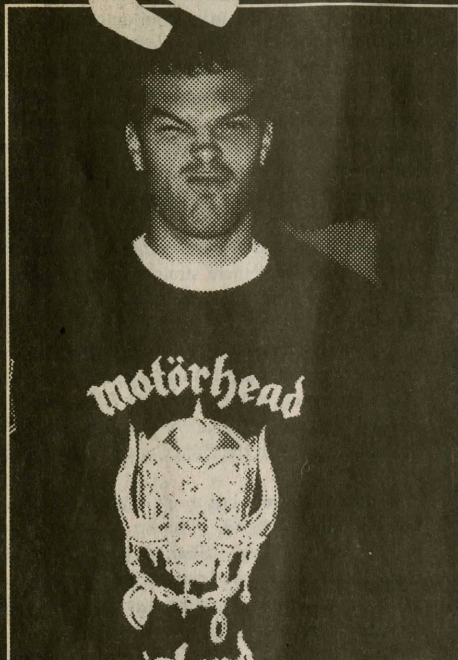
The good news is that there will be a Las Vegas Shakedown 2001 on September 28-30. Check their website for more info on the bands and venues.

**[www.vegasshakedown.net](http://www.vegasshakedown.net)**



VEGAS 2000

# motorhead

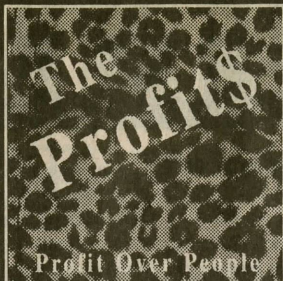




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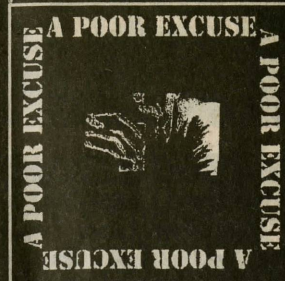
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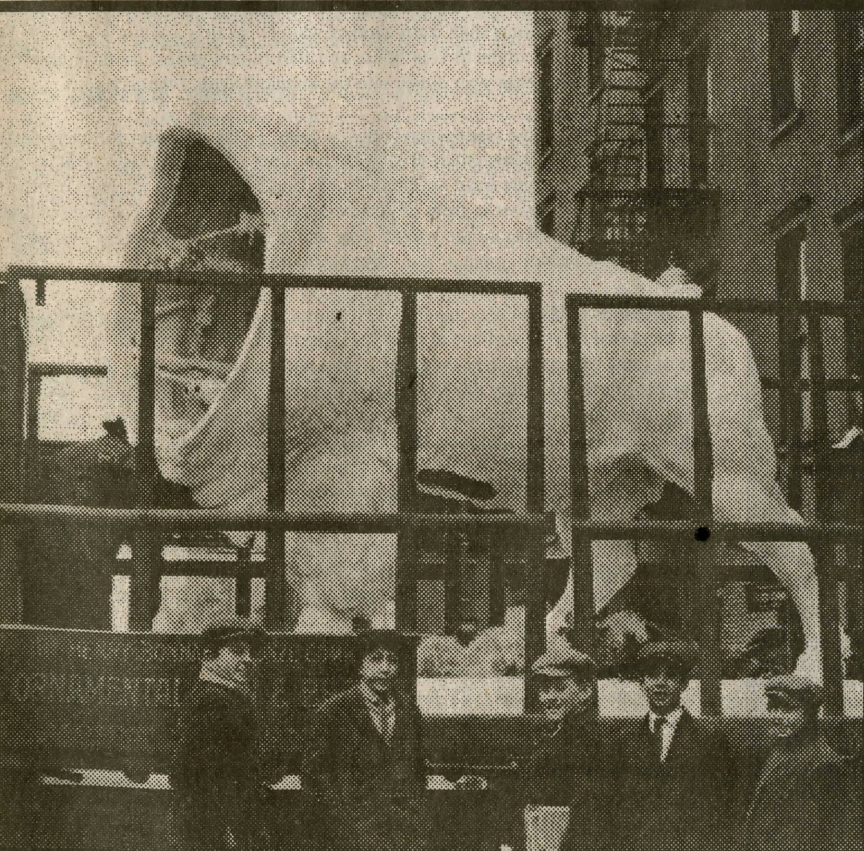
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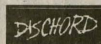
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# RESTAURANT ETIQUETTE



**W**ay back when I was a kid, I made a vow to myself that I would never work in the food industry. I don't remember how I came to this conclusion, but I knew that I was pretty adamant about it. I managed to stick to my declaration all throughout my teens and twenties, but in 1997, fate intervened. My corporate job of seven years closed its doors and left many of us high and dry (*unless we wanted to relocate to Jackson, Tennessee for less money*). I welcomed this change and decided that I would collect all of the Unemployment Compensation that I could get my hands on and start going to college. I was 30 years old and had never been to college before, but it was nice not having to get up at 6:00 in the morning and work a wage-slave job for 50 hours a week. Unfortunately, Unemployment Compensation runs out after 6 months and I was forced to find some work quick that could be scheduled around my classes. A friend suggested a bartending gig at a restaurant that she worked at so I went and applied and they gave me the job. "Cool" I thought, and then the first day of the job, she started showing me how to fill ketchup bottles and salt shakers. I realized I had been duped, and that I was going to be waiting tables most of the time and rarely bartending. Instead of walking out right then and there, I stuck it out and much to my surprise, wound up working there for almost two years as a waiter. I learned quite a bit from that experience.

There are two types of people in this world: (A.) Those who have waited tables and worked in the service industry, and (B.) Those who have not. The former have sweated through the laborious process of running around frantic, trying to cover 10 tables during a rush, all while trying to maintain a pleasant demeanor in their quest for the almighty dollar. Most of these people are single mothers and/or college students who are busting their ass just trying to get by. The latter are the ones that go into a restaurant and act like British Royalty and expect to be waited on hand and foot and also think that they're above the waiter on the social ladder. Therefore they don't feel like they owe that person any proper respect and look down on them like they do everyone else in society.

Before I even get started, let me explain something to those of you who have never waited tables or bussed. Waiters make around \$2.13 an hour. They survive on tips alone. The Minimum Wage Law that's supposed to insure that everybody makes at least \$5.00 somehow doesn't apply to waiters and that's just a fact of life. "So why do they do it?" you ask? Well, waiting is a good way to make decent money (*fast*) as a part-time job and it's ideal for students and single moms who don't have time to go get a 40-hour a week job. Sometimes the money's good and sometimes it's horrible. It all depends on how busy it is and how well people tip.

When dining out, there are certain things that you can do (or not do) that will insure that you will get better service which will, in turn, make the experience more pleasurable for all of those involved. The following is a list (*although hardly complete*) of common infractions that serve only to impede the efficiency and quality of service you receive in a restaurant.

**SEATING:** When you walk into a restaurant. Stop at the entrance and take notice if there is a sign that says "Please Wait To Be Seated." Many patrons ignore this sign like it's a handicapped sign in front of a K-Mart. I've witnessed people nearly knock the sign over or move it out of the way without reading it and then go and seat themselves. At the restaurant that I worked at, we would put the sign directly in the path of incoming customers and they would trip over it, yet never actually LOOK at it or READ it. Do not ignore this sign and grab a table because usually there's a list of people waiting and a waiter will have to come over and embarrass you by asking you to get up as the table was already reserved for someone else. This will put you in bad grace with the waiter right from the get-go.

**DIRTY TABLES:** If a table hasn't been cleaned off from the party before, don't sit there. This is acceptable only if the restaurant's full and it's the only table open, but don't expect to get waited on right away. There's a reason why no one has gotten around to cleaning it off yet, there are 5 or 6 tables ahead of you. Start thinking about your drink order. When someone actually does come around to clean it, don't expect them to get your order at the same time. Here's a hint, the person cleaning your table is a busser, not a waiter. Learn the difference.

**RESERVATIONS:** Don't show up with 15 people without a reservation and expect to get seated as a group. Duh?

**FAT ASS:** Don't sit at your table with your chair out in the middle of the aisle. These aisles are crucial to the operation of the restaurant. Waiters have to navigate these lanes often times balancing 3 or 4 plates of food.

**RE-DECORATING:** Don't move tables and chairs around to accommodate some late-comers as your group grows without first asking an employee. You usually wind up taking stuff from another waiter's section and that's a no-no. You wouldn't want us to come to your house and start re-arranging your furniture would you? How about I drag your couch into the kitchen? Yeah, I thought so.

**WATER:** Some places automatically bring a glass of water for every person seated at the table, while others do not. Do not order waters for everyone at the table when the other people have no intention of drinking them. As if you're entitled to have this glass of water in front of you even though you have no intention of drinking from it. This takes up the waiters time and also takes up space on your table. If you're gonna drink it, great, if not, don't waste their time.

**ORDERING:** Okay, here's how it works; you walk into a restaurant and wait to be seated or you sit down at your own discretion. The waiter comes by and gets your drink order first, then they come back with your drinks, then they come back for your food order after you've had time to sufficiently look at the menu. Do not try and order food and drinks all at once when they're slammed, it's the equivalent of butting in line. This is because they've got other tables that they've got to get to in a certain order that they've only gotten drink orders for so far. Since orders are prepared in the kitchen in the order they are received, this is not fair to the other tables who are patiently waiting and conducting themselves in proper fashion. Usually, if you insist on ordering despite this warning, the waiter will delay placing your order until they get their other orders out of the way anyway. Just take your time and relax, after all, this isn't "fast-food", it's a restaurant, think about the first four letters in "Restaurant."

**DRINKS:** When a waiter asks you if you'd like something to drink, don't answer with "No thanks, I'll just have some water." Duh! Water is a drink! What planet are you people from?!?!?

**SOUP D'JOUR:** Don't ask the waiter what the Soup Of The Day and the Specials are if you have no intention of ordering them. This wastes precious time. A lot of people listen intently, then say "Oh, that sounds lovely" and then order the same old thing that they order every other time that they visit the particular restaurant. It's like they just want to make the waiter recite everything out of some masochistic thrill. This is the equivalent of making the Baskins Robbins employee recite all of the ice cream flavors and then going "Okay, give me vanilla." Schmuck!



**FOOD:** If it's not on the menu, don't ask for it! If the menu has a "Bacon, Mushroom, Cheddar burger", don't ask for that but then have them substitute swiss for cheddar, onions for mushrooms, and ham for bacon! Clearly, you do not want the "Bacon, Mushroom, Cheddar Burger", you want something else entirely, in that case it would be a "plain" burger with..... etc.

**ORDER ALL AT ONCE:** Order while the waiter is there and is asking you if you need anything. Don't wait till they walk away and then decide 30 seconds later that you need something and start waving across the room at them. Example: A guy orders a beer and the waitress asks the rest of the table if anyone needs anything and everyone says "No." Then she comes back with the first guy's beer and now you decide that you need a beer. Now she's got to make another trip (which is time consuming and keeps her from getting to other customers). "So what" you say? Well, think about it. If the other table she's waiting on is doing the same thing, it's keeping her from getting to you. Duh. If you do this, you should tip a dollar for each trip the person had to make.

**"IS EVERYTHING ALL RIGHT?":** It's a waiter's job to wait on you. Therefore they will frequently come by the table and ask if you're doing alright. This means that they want to know if you need anything. This is part of their job to insure that you are not there waiting and waiting for a refill or something. Do not look at them like they've got two heads. Also, do not get offended because they happened to walk up and ask you that as you were in the middle of a conversation. It's their job!

**MANNERS:** Always say please and thank you. Didn't your mama teach you any manners? Just because they're waiting on you doesn't mean they're beneath you and it doesn't give you the right to be rude to them.

**YELLING:** This should fall under general rules of not being obnoxious, but I digress. Never raise your voice or yell at the waitperson. If they're across the room, wait patiently. It is part of a waiter's skill to keep their eyes on everyone in the room so that they can better serve them, therefore, they will usually notice when you need some assistance. If they don't notice you, ask a busser to tell them that you need some help. Do not get up and walk over and pester them while they're waiting on another table. How would you like it if some other schmuck came over to your table while you were ordering? And don't stop a different waiter and try and order from them because your waiter is not around. They have their own section to worry about. Also, never touch the waiter or grab their arm as they're walking by, and never, EVER, snap your fingers at someone in the service industry. You are not royalty and we are not your "servants."

**CELLPHONES:** Question: What's worse than being cut off in your car by an idiot wielding a cell phone in one hand and a cigarette in the other? Answer: Sitting in a booth at a restaurant listening to the same idiot who's talking three times louder than normal on his cell phone in the booth next to you. Can you spell "Rude"?!!?!?! People come out to eat and relax and escape from the pressures of the day. Please respect their privacy and go to the restroom or lobby or somewhere to have your "important" conversation. Another cellphone violation is when the waiter comes to take your order but you're too busy to acknowledge them because you're having one of those "urgent" conversations. Therefore you expect them to wait until you're off the phone to take your order. Meanwhile, they're too busy to just stand there so they walk away to another table to help one of their many other customers and then you get all offended and pissed because they walked away without taking your order. Here's a novel idea; turn your f\*\*king phone off while you're out eating dinner or lunch. I'm sure the conversation can wait. That's what call-waiting and answering services are for.

**PUT THAT THING ON A LEASH:** If you bring your child or children, now is not the time to relinquish all discipline and let them run rampant throughout the restaurant like a kid in a Toys 'R Us®. I once saw a kid run blindly into a waiter who was carrying four dinners on a huge tray and I saw the waiter's knee connect with the child and send it flying three feet backwards on its ass. I thought the kid's jaw had to be broken but thankfully it wasn't. Do I blame the kid? No. Do I blame the parents? Hell yeah. Also, if you have a baby that deposits more food on the floor than in its mouth, please make sure that you double the tip because there's nothing more annoying than having the entire area trashed after someone leaves. It has to be thoroughly cleaned which means the busser has to get a broom and dustpan to make it accessible once again and this is a major waste of time.

**SEPARATE CHECKS:** If there are more than two people in your party, DON'T ASK FOR SEPARATE CHECKS!!!! This is a major pain in the ass for the waiter. Do the math, figure out what each one of you owes and then tip accordingly. Also, if you absolutely have to ask for separate checks (if there's only two of you, mind you) then make sure to tell the waiter BEFORE they take your order. This means BEFORE they get your drinks because the waiter goes over and rings the drink orders in together and then goes on from there. If you tell him or her later that you want separate checks, they have to do a VOID. There's no bigger pain in the ass when you're slammed than having to do a VOID. It ties up the register (which everyone else is trying to get to) and (in most cases) they have to get a manager over to confirm it or initial it. "Why do they have to get a manager?" Well, most managers don't let employees do VOIDS without getting them verified because it's one of the biggest scams in the waiting industry. After getting paid for an order, a waiter could VOID the sodas and some other stuff off and therefore make a few extra dollars on that tab. If they did that all night they could make a fortune, but it would be obvious to the manager the next day when they did the books. Still, people have abused the privilege in the past and therefore most managers make employees get their VOIDS okayed which is a pain in the ass for the waiter and the manager both.

**"COULD YOU BOX THIS UP?":** Don't ask for the waiter to box up your leftovers if you have no intention of taking them with you. I'd say over 10% of the people that get their food boxed up either leave it on the table by accident or on purpose. Either way, it ends up in the trash and it wasted valuable time that a waiter is already short on by making them go out of their way to take your plate back to the kitchen and box it and then bring it back to your table.

**COUPONS:** This falls under the "class" (or "lack of...") category, but if you're out on a date, DON'T USE A COUPON!!! This just screams: "I'm a cheap bastard!" If, however, you have no self-respect or class, and decide to use a coupon (usually a "Buy one-Get one free"), you should tip on the cost BEFORE the coupon is deducted NOT AFTER. Hell, you just got two dinners for the price of one and the waiter had to do just as much work. Tip accordingly.

**LIP SERVICE:** The people that usually go on and on about how great your service was are the ones that stiff you. Don't be that person. Another infraction is the person that tells you what a "Fat Tip" you're gonna get when they get the bill because the service was so good. Those who are talking all of the shit are usually the ones who tip the least. Why call attention to yourself if you're a cheap bastard. If you're gonna be an asshole and stiff the waiter or undertip them, don't rub salt in the wound by talking so much shit.

**STOP! THIEF!:** Doing the old "dine 'n dash" is a mortal sin. If there is a hell, there's a special place for people that commit this atrocity. I'd rather someone straight-up rob me than commit this cowardly act. Simply put, those that are guilty of this sin suck.





**STOP! THIEF! (PT. 2):** Do not take the waiter's pen when you sign your bill. A pen is the single most important device that a waiter needs to accomplish their job. They usually only have one or maybe two of them on their person. If you take off with their pen, most of the time, they're fucked and they've got to scramble to try and find something to write with fast before they get overwhelmed during a rush.

**CHEAP DRUNKS:** If you're only there for the cheap draft beer, don't take up a quality booth during a dinner rush and sit there for hours. Yeah, I know, "First come, first serve", but prime spots are where everyone wants to sit, and when you and your frat-boy buddies sit there for hours drinking cheap draft, you tip about \$1 a pitcher and over a few hours that amounts to about \$4-\$6 whereas that prime spot could host 5 families over the course of an evening and net the waiter anywhere from \$30-\$50 or even more. Have a heart you cheap bastards. Better yet, go get a case of Busch cans and stay home and watch wrestling and spare us all.

**TIPPING:** Okay, this is the most important aspect of the entire dining experience. If you learn one thing from today's lesson, this should be it. A good tip can (almost) single-handedly excuse all the other previous violations mentioned above.

**THE PERCENTAGE MYTH:** There's an old myth that you should tip 10%. Maybe in 1955 that was all good, but this is the year 2001, buck-up fucko. If you want to go by a percentage, try starting at 17-20%, but then this also requires that you can do basic math. This proves quite the challenge for many a customer as they then have to ask the waiter if they can borrow their pen and do the math on the napkin to figure out how much 17% is. The really scary thing is when people can't figure out how much 10% is. How'd they ever get driver's licenses or high school diplomas? Well, we know how they got their diplomas. I'd like to take this moment to give a shout-out to America's educational system!

**THE THREE-DOLLAR RULE:** There are some basic guidelines to follow when tipping; no tip for a dinner should ever be less than \$3, especially if more than one person was waited on at the table. I once had these three suit-n-tie fucks (customers) come in for lunch, their bill was about \$27 and they tipped (yep, you guessed it...) \$2.70. What's up?!?!?! You guys couldn't buck-up and throw a dollar each on the table?!?!?! These guys are probably making \$60,000 a year and they can't throw out a buck?

**ROUND UP!:** If you did the math and you figured out your tip was gonna be \$2.65, round it up to \$3.00 (See: Three-Dollar Rule). Don't leave your pennies, nickels and dimes on the table either, it's an insult.

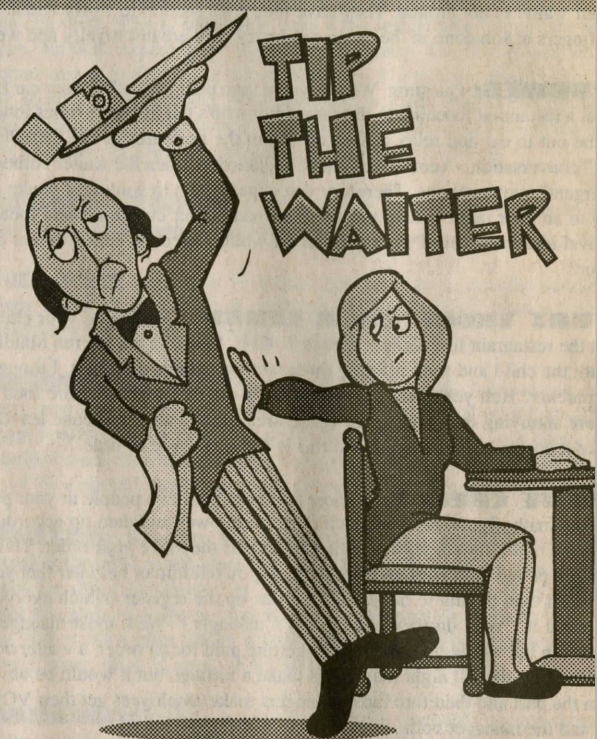
**THE LARGER THE GROUP, THE LARGER THE TIP:** This should go without saying as the waiter's work is exponentially harder with the increase of each additional customer.

**DON'T BLAME THE WAITER:** If there was something wrong with your food, or your dead cow wasn't cooked just right, don't blame the waiter, it was the kitchen's fault. By not tipping the waiter, you're not getting back at the kitchen or the establishment itself, you're just hurting the waiter. In some instances, waiters tip out the kitchen staff and they will exact their revenge then if it is so warranted.

**STIFFING IS NEVER ACCEPTABLE:** If you feel like your dining experience was less than pleasurable, it is still not acceptable to stiff the waiter on a tip. Waiters are taxed on a percentage of tips and it's taken out of their paychecks. By stiffing them, you essentially just made them pay to wait on you. If you want them to know about your displeasure, just leave that 10% we talked about earlier. They'll get the point.

**MICKEY DEE'S:** If you can't tip accordingly, do us all a favor and take your sorry-ass to a McDonald's or Taco Bell and save us the displeasure of ever coming into contact with you in the first place.

*There you have it, although I'm sure that I left many a violation out, this pretty much sums up the etiquette that should be displayed when dining out. Waiters work hard for their money. Remember that.*







# ★Asian Man Records★

www.asianmanrecords.com

AMR a small DIY label run out of my parents' garage in sunny Northern California. We believe that music should be accessible and affordable for everyone! All CD's/LP's are \$8 or less postage paid, and we have a catalog full of our bands' t-shirts, posters, pins, patches & more. Please try mailordering--it's fun! For a copy of our catalog, please send us a SASE. Please support your local music scene, keep independent music alive, & be nice to each other! PEACE & UNITY! --Mike Park & Asian Man Records



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The PeACOCKS

"angel"

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★polysics CD out April  
crazy devo-like rock from Japan!

★mU330 live! CD out April  
"before & after"

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# TOP FIVE RELEASES OF 2000

Records • CDs • Movies • Books • 'Zines • Whatever

*I received quite a bit of positive feedback from the poll last issue, so I decided to make it a regular feature. Basically, I sent out a question in mass to everyone in my email address book and below are listed the responses in the order that I received them...*

## Tim Barry of AVAIL.

- 1) Johnny Cash "Solitary Man"
- 2) THE EXPLOSION- "Flash, Flash, Flash"
- 3) DEAD PREZ- "Lets Get Free"
- 4) THE DISTILLERS (self titled)
- 5) RANCID (self titled)

## Rebecca Cole of THE MINDERS:

- APPLES IN STEREO- "Discovery of a World Inside the Moone"
- BABLIÇON- "The Orange-tapered Moon Air" ("Virgin Suicides" soundtrack)
- BJORK- "Selmasongs"
- KINGSBURY MANX- "Overcoat Recordings"
- JURASSIC 5- "Quality Control"
- Elliott Smith- "Figure 8"
- THE VANDERMARK 5- "Burn the Incline"
- YO LA TANGO- "And Then Nothing Turned Itself Inside Out"
- ELF POWER- "The Winter is Coming"

## Sharkey of CREEPER LAGOON:

1. Amon Tobin - "Bricolage"
2. QUEENS OF THE STONE AGE- "Rated R"
3. Nelly- "Country Grammar"
4. MODEST MOUSE- "The Moon And Antarctica"
5. Alisa Maxwell- [alisamaxwell.iuma.com](http://alisamaxwell.iuma.com)
6. GRANDADDY- "The Sophtware Slump"
7. ANIMAL CRACKERS- live show CD
8. Elliot Smith- "Figure 8"
9. SELF- "Gizmodgery"
10. DEATH CAB FOR CUTIE- "We Have The Facts And We Are Voting Yes"

## Hector Martinez/ Publicity Cornerstone R.A.S & Skunk.com

- SECRET HATE- "Pop Cult Vomit"
- BARGAIN MUSIC- "77 003"
- Joe Strummer- "X-ray Style"

## Kyle Rogers/ Holiday Matinee

1. Billy Elliot
2. BJORK- "Selma Songs"
3. TRISTEZA- "Dream Signals in Full Circles"
4. THE SEA AND CAKE- "Oui"
5. DEATH CAB FOR CUTIE- "The Death Cab for Cutie Forbidden Love EP"

## Andrew & Yvonne Yoder/ Hobby Broadcasting, Cabinet Communications

5. Hobby Broadcasting (*because I need publicity*)
4. "Chicken Run" (movie)
3. BORIS THE SPRINKLER- "Suck"
2. THE POLKAHOLICS- CD
1. HIGH SCHOOL SWEETHEARTS- "Passing Notes"

## Jen Angel/ Clamor Magazine, Fucktooth Zine

*Absolutely number one:* STRIKE ANYWHERE- "Chorus Of One"

(and in no particular order:)

- RANDY- "You Can't Keep A Good Band Down"
- TEM EYOS KI- s/t 7"
- SWALLOWING SHIT- discography
- RUMBLESEAT- "Trestles" 7"

(*some other recent stuff I thought was really good, but I haven't had a chance to listen to a lot yet:*)

- THE INTIMA
- BORN DEAD ICONS
- TRAGEDY
- JR EWING

## Tito/ Recess Records

- HARUM SCARUM- "Mental Health"
- DILLINGER 4- "Vs. God"
- FYP, BerZerK, CIVIC MINDED 5 and FOUR
- LETTER WORDS in Corona, CA on June 17th (*last FYP show*)
- FYP- "Toys That Kill" LP
- "Dancer in the Dark" (movie)

## Evan O/ Blue Moon Recordings

- 1 SUPERSUCKERS- "The Evil Powers of RnR"
- 2 BACK YARD BABIES- "Total 13"
- 3 Rats in the Hallway issue 14
- 4 DWARVES- "Come Clean"
- 5 "Fuck You Punx Vol. 2" 7" (*'cuz I'm an ego fucking mani!c*)

## Jeff Caudill/ GAMEFACE

1. "Almost Famous" (movie)
2. IDLEWILD- "100 Broken Windows"
3. Francis Garcia- demo CD
4. DEATH CAB FOR CUTIE- "We Have The Facts and We're Voting Yes"
5. GAMEFACE- "Always On"

## Ashley Smith/ Head of Publicity, Beyond Music

- MOTLEY CRUE- "New Tattoo"
- "Tim McGraw's Grestest Hits"
- DIXIE CHICKS- "Fly"
- NSYNC- "No Strings Attached"
- Martin Medeski Wood- LIVE album

## Luis from PANSY DIVISION

1. BLONDE REDHEAD- "Melody Of Certain Damaged Lemons"
2. BLACK HEART PROCESSION- "Three"
3. My boyfriend and I had a baby this year, who is definitely my favorite release. Please send gifts to PO Box 12125/ Berkeley, CA 94712
4. My own release from jail on October 25, 2000
5. [www.pubertystrike.com](http://www.pubertystrike.com) was released to the public. "the future of queer"

## Al Quint/ Suburban Voice Zine

- DILLINGER FOUR- "Versus God"
- THE GOONS- "No Leaders"
- GORDON SOLIE MOTHERFUCKERS- "Power Bomb Anthems Vol. 1"
- LAST IN LINE- "L'Esercito del Morto"
- NERVE AGENTS- "Days Of The White Owl"

## Jim/ I-94 Recordings

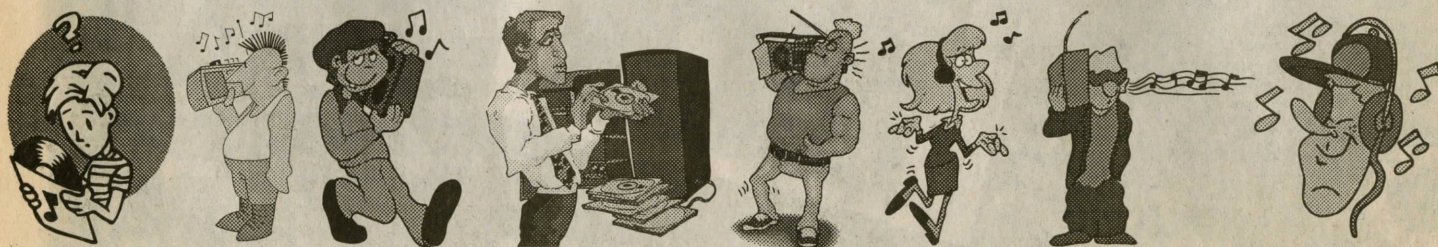
- THE MALAKAS- "Too Good To Be True"
- TEENAGE FRAMES- "1% Faster"
- TRASH BRATS- "Rocket to Heaven" 7"
- HUDSON FALCONS- "Desperation & Revolution"
- LAZY COWGIRLS- "Somewhere Down the Line"

## Ghazal/ Revelation Records.

- THE JEALOUS SOUND- s/t EP
- JETS TO BRAZIL- "Four Cornered Night"
- "Ham On Rye"- Charles Bukowski (*although this came out a long time ago, my lazy ass just got around to reading it*).

## Maggie Vail/ Kill Rock Stars Records

- OUTKAST- "Stankonia"
- HOT SNAKES- "Automatic Midnight"
- FRUMPIES- "Frumpies Forever" 7"
- RANCID- s/t
- WHITE STRIPES- "De Stijl"





### Jessica/ My Records

"A Heartbreaking Work Of Staggering Genius" by Dave Eggers (book)  
GRANDDADDY- "Software Slump"  
JETS TO BRAZIL- "Four Corners Night"  
ADVENTURES OF JET- "Part 3: Coping With Insignificance"  
Elliot Smith- "Figure 8"

### Joe Cardamone/ THE ICARUS LINE

1. LILYS- selected
2. SHELLAC- "1000 Hurts"
3. INK AND DAGGER- s/t
4. DEFTONES- "White Pony"
5. RADIOHEAD- "Kid A"

### Ken Sanderson/ Prank Records

BORN DEAD ICONS- "Work"  
SIN CITY- "Hell and Back" (Comic)  
WHAT HAPPENS NEXT and NO JUSTICE- Live at 16th Street Bart Station  
MANCHURIAN CANDIDATES- "Between Reality and Shadow"  
KRIGSHOT-7"/ GLOOM-7"  
*All the records I released this year! (duh!)*

### Matt Average/ Engine Zine

PLUTOCRACY- "Sniping Pigs"  
DEVOID OF FAITH / VOORHEES- Split LP  
SMOGTOWN- "Fuhrrers Of The New Wave"  
CHARLES BRONSON- boxset (with rare split 13" LP w/ Code 13)  
STICKS IN THROAT- "Move On Zeros" CD

### Mike Gibson/ Arms Reach Recordings

CURSIVE- "Domestica"  
GOOD LIFE- "Novena On A Nocturne"  
GODS REFLEX- "Scenes From A Motel Seduction"  
STRIKE ANYWHERE- "Chorus Of One" 12"/CDep  
(INTERNATIONAL) NOISE CONSPIRACY- "Survival Sickness"  
*Runners up: new albums from:*  
AT THE DRIVE IN, CASKET LOTTERY,  
WEAKERTHANS and HAYMARKET RIOT.

### Doug/ Spank! Fanzine

BOTCH- "We Are the Romans"  
THE ANNIVERSARY- "Designing A Nervous Breakdown"  
RADIO 4- "The New Song and Dance"  
AT THE DRIVE IN- "Relationship of Command"  
AMERICAN STEEL- "Rogue's March"  
*Honorable Mention:*  
BRATMOBILE- "Ladies, Women and Girls";  
PROMISE RING- "Very Emergency"  
WALLS OF JERHICO- "The Bound Feed the Gagged"

### Michelle D./ Spank! Fanzine

AT THE DRIVE IN- "Relationship Of Command"  
ROCKET FROM THE CRYPT- "Cut And Play"  
THE JAZZ JUNE- "The Medicine"  
"American Psycho" (movie)  
"Me Talk Pretty One Day" by David Sedaris (book)  
*Honorable Mention:*  
BLUEBIRD- "The Two"  
SAMIAM- "Astray"  
RADIO 4- "The New Song and Dance"  
MOUNTAIN GOATS- "The Coroner's Gambit"

### Meghan and Blake/ eMpTy Records

WHITE STRIPES LP  
HOLLY GOLIGHTLY LP  
THE HORRORS LP  
THE HARD FEELINGS LP  
THE CUCKOOS CD

### Virgil/ Suburban Home Records

SEAN NA NA- "Dance Til Your Baby Is A Man"  
DILLINGER FOUR- "Versus God"  
SUNDAYS BEST- "Poise To Break"  
THE GAMITS- "Endorsed By You" (shameless plug)  
ALKALINE TRIO- "Maybe I'll Catch Fire"

### Carissa/ Motion Sickness,

Seth Tobocman- "War in the Neighborhood" (Autonomedia Books)  
Harbinger Zine  
WEAKERTHANS- "Left And Leaving"  
THE FAINT (another band)  
Clamour Zine

### Tim Byrnes/ Motion Sickness

*Phil, 5 is an awfully low number! But I totally understand! Anyway, instead of it being my top five, I picked my favorite one from 5 different genre's of music that I listened to. I thought about giving you my favorite book (Let It Blurt), my favorite show (MURDER CITY DEVILS-CATHETERS-YOYO'S), my favorite movie (Dogma), or my favorite 'zines (Hitlist/Multiball) but I left it with music release's.....*

- Favorite Radio Rock Record: (tie) QUEENS OF THE STONE AGE- "R"
- FOO FIGHTERS- "There Is Nothing Left To Give"
- Favorite Garage Punk Record: THEE LORD HIGH FIXERS- "Is Your Club A Secret Weapon?"
- Favorite Hardcore Record: VIOLENT SOCIETY- "Separation Is Killing Us"
- Favorite Punk Rock Record: THE DREAD- "Bonnie And Clyde"
- Favorite Metal Record: (tie) MACABRE- "Dahmer" / IN FLAMES- "Clayman"

### Tim Jamison/ ULTRAMAN, Motion Sickness

- Top Five Records: Tex Perkins  
MONKEY WRENCH  
GIMMICKS  
LEATHERFACE (even though it kind of let me down it was still better than most other things.)  
THE 45's
- Best time of 2000 was the Vegas Shakedown. From the first day in Austin, TX on the way there all the way until the plane landed back in St. Louis, MO. Not just the best time of 2000 but the best time I have ever had in my entire life. It was like the best parts of touring all crammed into three days. It was non stop.
- Best show was Leatherface. They're brilliant, nothing more needs to be said.
- Best Book: "The Day the American Revolution Began"
- Best Movie: "Corn Dog Man"
- Best thing to happen: Skate park opened.

### Brain/ SHAME CLUB, Motion Sickness

CAVE IN- "Jupiter"  
MURDER CITY DEVILS- "In Name And Blood"  
QUEENS OF THE STONE AGE- "Rated R"  
AT THE DRIVE IN- "Relationship Of Command"  
JUCIFER- "Calling All Cars On The Vegas Strip"

### Aaron Probe

VA- "The All Seeing Monotony" CD  
THE BANANAS live  
[www.ulink.net/](http://www.ulink.net/)  
[www.jimgoad.com](http://www.jimgoad.com)  
Oakland A's Division Title  
"BYO's Vegas Bowling Tournament"

### Nick/ NG Records

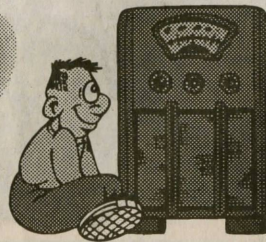
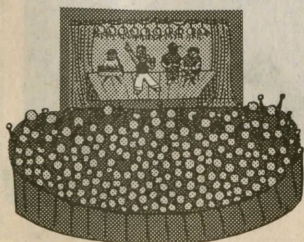
QUEENS OF THE STONE AGE- "Rated R"  
THE HAUNTED- "The Haunted Made Me Do It"  
PJ Harvey- "Stories From The City, Stories From The Sea"  
RADIOHEAD- "Kid A"  
Johnny Cash- "American III: Solitary Man"

### Vanessa/ Fat Wreck Chords

JETS TO BRAZIL- "Four Corners Night"  
SUPERDRAG- "In The Valley Of Dying Stars"  
SICK OF IT ALL- "Yours Truly"  
"Salad Days" (book) by Charles something  
"Leprechaun 5: IN THE HOOD" (starring Warrick Davis and Ice-T. Video release only)

### Stickerguy Pete/702 Records

FUCKING CHAMPS- "TV"  
MELT BANANA- LP  
BRIEFS 7"  
"Fight Club" (movie)  
HIVES- LP





### Maria/ Blueghost Publicity

"Catcher In The Rye"- JD Salinger (book)

"Dancer In The Dark"- (movie)

SIOUXSIE AND THE BANSHEES

Betty Page

Elenore Roosevelt / Angela Davis (tie)- As people they are the most inspiring women of the century. We need more ladies (and men) like them in the year 2001. We need revolutionaries. We are lacking in motivating activists. We need someone who is going to command a crowd, a nation, for change. Real change.

*(Wait a second... I just realized something. You wanted the top ten of the YEAR, not the CENTURY. My bad. I would have to just say "Dancer In The Dark" then. Everything else was pretty lack-luster.)*

### Darius/ SWINGIN' UTTERS

Elliott Smith- "Figure 8"

SUPERGRASS- "Supergrass"

ONE MAN ARMY- "Last Word Spoken"

Steve Earle- "Transcendental Blues"

Shane Macgowan- "Crock of Gold"

### Lindsay/ FRENZAL RHOMB

THE BLUE MEANIES- "The Postwave"

NOFX- "Pump up the Valuum"

CHIXDIGGIT- "From Scene to Shining Scene"

DISCOUNT- "Crash Diagnostic"

FRENZAL RHOMB- "Shut You Mouth"

### Jessica Mills/ Yardwideyarns zine

1. Emma-Joy Montana, released into this world on March 15, 2000.

2. The Onward Collective Anarchist Newspaper

3. CITIZEN FISH- "Gaffer Tape" video, documenting 10 years in 47 minutes!

4. Critical Pedagogy: A Compilation of Teachers in Punk Bands LP/CD

5. BITCHIN'- "It's On" 7"

### Chris Huene/ Motion Sickness zine

Jeez Phil, this is about as easy as licking your own eyebrows.

THE FUSES- "Are Lies"

GAZA STRIPPERS- "1000 Watt Confessions"

LIMECELL- "Destroy The Underground"

THE NERVE AGENTS- "Days Of The White Owl"

THE PEEPSHOWS- "Mondo Deluxe"

"Honorable Mentions" or didn't meet the released in 2000 criteria -

CRISPUS ATTUCKS- "Destroy The Teacher"

DILLENGER FOUR- "Versus God"

THE HIVES- "Veni Vidi Vicious"

THE HELLBENDERS- "Pop Rock Suicide"

KID DYNAMITE- "Shorter Faser, Louder"

THE PAVERS- "Local 1500"

RED TAPE- "High Revoltage"

THE WONDERFOOLS- "Kids In Satanic Service"

### Schwa/ Spoiled Records

1 INKLING / CHARLIE BROWN GETS A VALENTINE- Split 7"

2 "Dancer in the Dark" (Movie)

3 FAIRMONT- demo tape

4 CHARLIE BROWN GETS A VALENTINE- "Save It For The Van" CD

5 THE PUTRID FLOWERS- "...and for the little children, sing"

### Eric King/ Motion Sickness

1.) Rockin' with my band PHOTO BY HUSBAND, and Wesley Willis writing a song about us! Like he doesn't write a song about just anybody.

2.) The Shakedown in Vegas. Greatest people from St. Louis representin', singin along with the Monkeywrench to "Notes and Chords Mean Nothin' To Me", I almost cried. Bein' made an honorary Texan' by Mikey for helpin' him in his triple fistin' adventure. Spillin' beer all over Phil and everybody's room the first night!!! Never understanding why everybody looked the same? Was this some fashion show nobody told me about. Buncha cookie-cutters. Next time I'll remember my Sunday best. The aftermath of drinkin' a pint of Maker's during Andre Williams, sharin' my pint with Aaron Probe. You owe me a couple fucko! Shots that is.

3.) THE BELLRAYS, getting to play with them here in St. Louis, and seein' them with the DICTATORS at Spaceland. To hell with everybody in that traffic jam that made us late for ADZ. Scum fuckers. I ran two blocks just to try to hear at least a song.

4.) QOTSA and LIKEHELL, two of the greatest bands to walk the earth. There goes the idea of coverin' "Implants", Homey! Bringin' LIKEHELL back to St. Louis, for some justice finally.

5.) The book, "Moon, The Life and Death of a Rock Legend" by Tony Fletcher. Don't even think about tryin' it you punk fucks, you won't come close.

### Carrie/ Assassin & The Whiner zine

in particular order

1. "Safe Area Gorazde" by Joe Sacco. *One of the best comics I have ever read. About the war in Bosnia. Written and drawn in such a way that makes you feel what it would have been like to live there with the war going on. Also explains the details of what was really happening. Very moving.*

2. "I'm Johnny And I Don't Give A Fuck" #4 by Andy. *Kick ass zine! Actually... it's more of a book. About a band going on tour. Most delightful and refreshing writing.*

3. "Bughouse" by Steve Lafler. *A comic set in the jazz age. The characters in this are all bugs and it stayed on my mind ever since I read it. The way this comic examines life made me think this is one of the best comics I've ever read.*

4. Asahi Beer. *For some reason this is the one beer I can drink way too much of and wake up feeling just fine.*

5. Wahl massager. *I just discovered it a few months back. 'Nuff said.*

### Carl / Relapse Records

1.) CONTRASTIC- "s/t" (UNREAL!!)

2.) PIG DESTROYER- "Prowler In The Yard"

3.) "Crouching Tiger / Hidden Dragon" (movie)

4.) NECROPHORUS- "Drifting in Motion"

5.) "Mass Consumption" (heh-heh)

### George / Motion Sickness

COLDPLAY- "Parachutes"

BEBEL GILBERTO- "Tantotempo"

NATIONAL SKYLINE- "s/t"

RONI SIZE/REPAZENT- "In The Mode"

RADIOHEAD- "Kid A"

BJORK- "Selmasongs"

### Phil / Your Beloved Editor / Motion Sickness

• Favorite Radio Rock Record: (tie)

QUEENS OF THE STONE AGE- "R"

P.J. HARVEY- "Stories From The City, Stories From The Sea"

• Favorite Garage Punk Record:

THE LOUDMOUTHS- "Get Lit"

• Favorite Hardcore Record:

VIOLENT SOCIETY- "Separation Is Killing Us"

• Favorite Punk Rock Record:

DILLINGER FOUR- "Versus God"

• Favorite Metal Record:

MACABRE- "Dahmer"

• Favorite Local Band Record:

VERY METAL- "Life's Too Short"

• Favorite Pop-Punk Record:

THE GET UP KIDS- "Something To Write Home About"

• Favorite Hip-Hop Record:

BLACK ROB- "Life Story"

• Favorite R & B Record:

MACY GRAY- "On How Life Is"

• Favorite Emo Record:

RAINER MARIA- "Look Now, Look Again"

• Favorite Re-Release: (tie)

GOVERNMENT ISSUE- "Complete History Volume One"

ZERO BOYS- "Vicious Circle"

• Favorite Book:

"Charles Bukowski- Locked In The Arms Of A Crazy Life" by: Howard Sounes

• Favorite Zine: (tie)

I'm Johnny and I Don't Give A Fuck #4

Assassin & The Whiner #12

• Favorite Movie: (tie)

"Crouching Tiger, Hidden Dragon"

"High Fidelity"

• Favorite Live Show: (tie)

DILLINGER FOUR/SCARED OF CHAKA

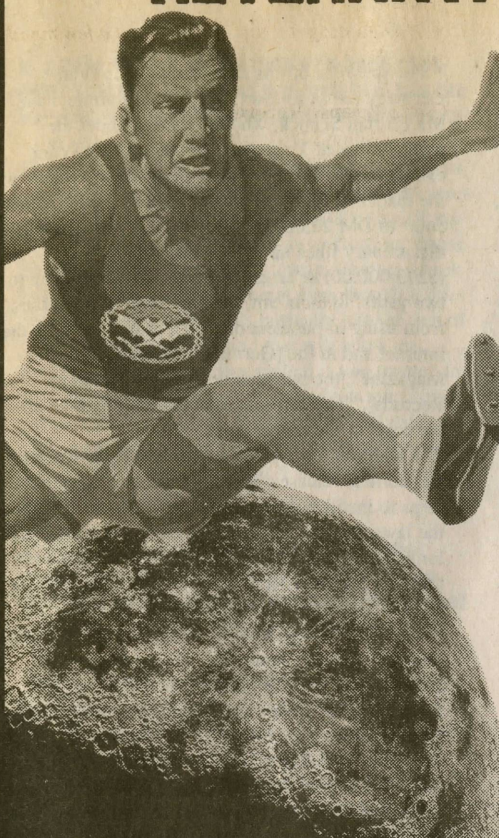
KISS Farewell Tour

IRON FUCKING MAIDEN!





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Yes! Guaranteed to be the most bang for your buck. Our new super-low priced sampler is here! With a little know and some strong ambition we managed to squeeze 30 of our current artists and bands on one little CD at over 75 minutes! Tons of exclusive and previously un-released tracks! Now you can sample the latest music and spoken word releases from the mighty A.T.R. roster right now. Everything from new JELLO BIAFRA, VICTIMS FAMILY, and THE CAUSEY WAY, to upcoming MUMIA ABU-JAMAL, NOMEANSNO, and HALF JAPANESE. Comes with a free poster only \$5.00!

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### BECOME THE MEDIA

## JELLO BIAFRA

### BECOME THE MEDIA

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## HOWARD ZINN



## HOWARD ZINN

### HEROES AND MARTYRS

Zinn takes us back to the labor struggles of the 20th century focusing on Emma Goldman and Sacco & Vanzetti. Zinn opens windows on immigrant life, political scalawags and cold-hearted tycoons of the time.

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A collection of their rarest, livest, and most demo-est stuff, including their I'd Rather Be Flag-Burning split 10" Where Quantity Is Job #1 CD \$12 ppd.

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Everything ever recorded by this insano political maniac hardcore grind band with past and present members of Propagandhi & I Spy. Remastered to be very loud. Anthology CD EP \$9 ppd.



The G7 Welcoming Committee P.O. Box 27006, 360 Main Street Concourse, Winnipeg, MB, R3C 4T3, Canada, Phone (204) 947-2002, Fax (204) 947-3202 <http://www.g7welcomingcommittee.com> We take cheques, IMOs, and plastic. We're a collectively owned and operated PARECON workplace. So there. Pics: J1



# EMPTY RECORDS

**"people always tell  
you not to work in  
music, because you  
will end up hating  
music. I love punk  
rock and music in  
general and working  
in it hasn't changed  
that."**



eMpTy Records is a punk rock label based in Seattle that has been in existence for over twelve years. Their catalog of over 100 releases

includes records and CDs by bands such as SICKO, SCARED OF CHAKA, THE SUPERSUCKERS, GAS HUFFER, DEAD MOON, FIREBALLS OF FREEDOM, THE DRAGS, THE MOTARDS, SATAN'S PILGRIMS, GIRL TROUBLE and many others.

For the past three years, they have been involved in a dispute with a German record label called Musical Tragedies over the name "eMpTy Records". Recently, the situation has come to a head. Here is the complete history of eMpTy, and the lawsuit:

- \* In 1984, eMpTy Records and Musical Tragedies Records were formed in San Francisco as a single entity, Masking Tapes (MT), by Blake Wright, Joseph Raimond and Volker Stewart.
- \* In 1985, the operation was relocated to Germany.
- \* In 1987, Blake Wright moved to Seattle, where he relocated the US part of eMpTy's operations.
- \* By 1988, Joseph Raimond's German company and the American company were two financially separate companies. His company was referred to by various names, including Musical Tragedies, Marginal Talent, eMpTy and Moe Town. Blake's company was eMpTy Records.
- \* That same year (1988), Volker Stewart left eMpTy to start his own separate label, called Penultimate Records.
- \* By 1993, Musical Tragedies stopped using the name eMpTy, which left the US-based label the only company using the name eMpTy. However, the relationship with Musical Tragedies continued, with them licensing some of eMpTy's titles for European release as "Musical Tragedies" Records, using their own name and logo on the releases.
- \* The following year (1994), Musical Tragedies stopped licensing eMpTy releases for Europe.
- \* In 1996, apparently frustrated by the fact that eMpTy wasn't interested in licensing Musical Tragedies releases for the US, Raimond went on

the attack, claiming sole proprietorship of eMpTy Records, although he clearly had only peripheral involvement (*except in co-founding the initial company a dozen years earlier*). When eMpTy Records began using a new catalog numbering system (*using MTR rather than MT as the catalog prefix*), he sent threatening faxes to eMpTy's distributor, Mordam Records.

\* Although Raimond had no financial interest in eMpTy Records (*all releases on eMpTy are funded entirely by Blake and sales returns of the eMpTy Records catalog*), he chose to sue over the ownership of the name eMpTy Records. In a maneuver to strengthen his case, he began using the name eMpTy Records again in Germany, almost three years after he had abandoned that name.

\* The specifics of this case against eMpTy in Germany are as follows: Mr. Joseph Raimond and Mr. Florian Schuck, who are trading under the name "Musical Tragedies", are suing eMpTy for exclusive use of the name in Germany, the value of the matter of this case having been assessed by the court to DM 20,000.00 (\$11,000.00) with possible disciplinary fines up to DM 500,000.00 (\$273,000.00) or arrest and imprisonment for up to two years. In their suit, they ask eMpTy to "refrain from using in business dealings, in particular on the internet and in the [German] magazine "Ox-Magazine", the business designation 'eMpTy Records'." The suit also asks that eMpTy bear all the costs of the proceedings.

\* In addition to reviving the name eMpTy Records for German releases, Raimond has also taken other steps to instill market confusion. Since he brought the lawsuit against eMpTy, he has been using their long-standing and recognizable logo, designed for them by Joe Newton of GAS HUFFER in 1992. In 1998, a year after they released the "eMpTy Sampler 2" record, Musical Tragedies released their own CD with the same title, and used the exact cover art that eMpTy used for their first sampler from 1994, art which was designed for eMpTy by Don Blackstone of GAS HUFFER. Musical Tragedies is trying to imply a connection to the label that simply does not exist, having gone as far as reproducing eMpTy's record label designs for its own releases.

\* In recent months, Musical Tragedies contacted Maximumrocknroll, a magazine eMpTy had advertised with for 12 years, and demanded that it stop publishing their ads. Musical Tragedies has made legal threats against the European fanzine "Ox" (and "Flying RevolverBlatt"), demanding the same thing. They have also threatened Cargo Germany, an independent European distributor with legal action if they sold eMpTy's records into Germany. Unfortunately, because Ox and Cargo have neither the time, energy or money to deal with this situation, they both gave in to Musical Tragedies' demands. They were forced to sign statements saying that they would not have any further business relations with eMpTy and were charged 1500DM (~\$820) & 1,800 DM (~\$900) to cover Musical Tragedies legal expenses. As a result, eMpTy Records can no longer advertise with Ox or sell releases through Cargo Germany.

\* The court date for the case was set for July 28 in Nuremberg, Germany. To date, eMpTy Records has been a labor of love, never turning a profit and sustaining itself entirely upon its own sales and the paycheck from Blake's day job. So far, the case has cost him approximately \$12,000.

## THE LAWSUIT IS OVER!

After four years of fighting with the owners of Musical tragedies in germany. A settlement has been reached in the lawsuit. The judge decided that no matter how he ruled, someone would get screwed, so he had both parties settle it themselves. The main points in the settlement are as follows:

- \* Both parties will cease using the highly recognized "Empty" logo.
- \* Both parties will add addendums (US and Germany) to their name.
- \* Neither party will spell "eMpTy" with a capital M & T.



## Ryan (REATARDS) & Meghan



Meghan

**Is eMpTy run out of an office or a house setting? Is it just the two of you, and how has the working relationship changed over the years?**

**Blake:** eMpTy is run out of the upstairs of my (rented) house. We did have an office for about two years from 94-95. I was hoping to get the label out of my life a little by having an office away from my house but the commuting became a hassle. Having it back in my house is more convenient even though it doesn't save me any money. It's basically just the two of us with an occasional friend that will help out.

**Meghan:** Having an office sucked if you wanted to go home and make dinner, it caused too much running around for both us. At some point they started talking about knocking our office building down, so one day Blake says, "screw it, I'm renting a house and putting eMpTy in it"

**How much time do you spend on the label. Does it occupy most of your time? What do you miss about having a "normal" job with set hours or a "normal" life as you were?**

**Blake:** The label used to dominate every bit of my time. I have slacked off a bit in the last few years. I probably spend 15-20 hours a week on it. I wouldn't know what a "normal" life is. I've been doing this for so long but Meghan and I still work full time outside of eMpTy (*\*Not anymore, they both just got laid off recently so Blake said he's going to enjoy his Unemployment Compensation- ed.*). It doesn't support us.

**Meghan:** I have come to this strange conclusion in the last couple of years that both Blake and I don't have any hobbies that aren't work related and I mean real work. It's getting harder for both us to keep doing it, which could be a combination of how different the punk scene is, getting older and starting to think about having more of a life. One big thing is the lawsuit, because you can't live though something like that and not have it effect you.

**How did you figure out how to do stuff like the right steps to putting out records and getting them distributed?**

**Blake:** Trial and error. After the first couple of years I got to know folks at Sub Pop and started using them as an example. Bad example! They did everything to the extreme as far as advertising, promotions, and hype. I spent what I believe was an unnecessary amount of money on things like that since I figured that's how it done. I was sending out 600 copies of each release for promo in the early 90's when I was pressing only 2,000 - 3,000 CD's along with huge full color posters, etc. So I nearly went bust like Subpop. I also at one point bought a book that was advertised in MRR. It was written by someone that had worked at SST. Half the contact numbers for radio stations and mags were so out of date it was utterly useless. But at this point it's pretty automatic how things run.

**Meghan:** Fuck something up so badly that all you can say is "Man, we will never do that again"

**What other labels inspired you or influenced you by the way they ran their operations?**

**Blake:** Discord, Mordam, Crass, and Touch & Go for their ethics. But there were tons of other labels

I've liked in the past due to the music they put out. I remember "No Future" was one of the first labels I tended to like most of what they released.

**Meghan:** Mordam Records.

**How do you build your roster of artists?**

**Blake:** Wait to see bands we like.

**Meghan:** Figure out how much they drink.

**Do you mind bands using your label as a stepping stone to move on to bigger labels?**

**Blake:** It use to bug me a lot more than it does now. My thought is if they are looking for the big time they shouldn't be on eMpTy in the first place. I certainly wouldn't sign a band that was obviously just using us but a band that out grows us, I would expect them to move on.

**Meghan:** We can only do so much with the limited time and money that we have, but we will do everything within our power to help bands. I feel close to most of the guys involved, so I would hope they would always be able to talk openly about needing to do something different.

**Do you think that putting out 7" EPs is an economically sound idea given that they rarely break even on the cost?**

**Blake:** No

**Meghan:** Putting out a 7" used to be alright, now it's really bad idea. I think our last two releases are 7", so we haven't really wised up.

**Do you think that there are too many labels out there right now, and does this lead to an overabundance of "mediocre" stuff coming out?**

**Blake:** Yeah, there is too much crap out there but I don't know if I would blame it all on the amount of labels. It has more to do with the popularity of the genre. I can take any style of punk I've ever like and notice the minute it becomes popular the quality started sucking, be it brit-punk, pop-punk or garage. Draw you own conclusions why that is. When I was kid I was dumfounded that people couldn't deal with punk rock and I was always trying to turn on metal-head friends.

**Meghan:** What did all of us think was going to happen? A huge number of people involved in the scene

spent years saying "don't wait for me to put your record out, just make your own record!" and I still think it's great to encourage people to get off their ass and do something.

**Have there been any bands that you wanted to work with and that wanted to work with you, but you couldn't come to terms because of financial differences?**

**Blake:** Yeah, sometimes I'm just too broke to take on more projects or the band is getting offers from the big boys that I won't even attempt to compete with.

*(I stole this question directly from Punk Planet)*  
**Over the years, have you found your relationship with punk changing as a result of getting older or as a result of being involved in the business end of it? Do you think that's a good change? Do you think it's natural?**

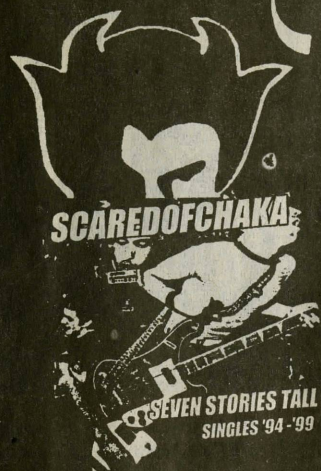
**Blake:** Well, I think your relation to everything changes overtime. And in reference to punk sometimes it's not you changing but the scene. Not just musically but politically as well. That's why people in this business either become what they hate, drop out, or always have to reassess their beliefs.

**Meghan:** I think that's true, but over the years I have changed and so has Blake. I don't want to be the same as I was when I was 23. I don't think my feelings are different from being in the business, people always tell you not to work in music, because you will end up hating music. I love punk rock and music in general and working in it hasn't changed that.

**"In a nutshell, eMpTy Records just wants to continue putting out quality records by bands we love."**



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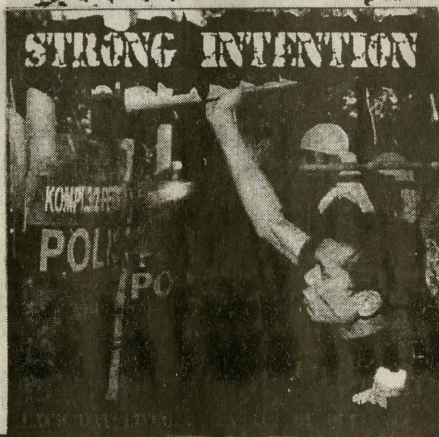
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# DIE LINGER FOUR



**"There's  
nothing  
worse than  
being out of  
beer."**



# dillinger four

**I** think Al Quint summed it up best when he described these guys as "fat, drunk (some of them) but decidedly not stupid." I first heard about the D4 hype machine back when they were still playing basement shows on weekends in various places around the midwest. By the time I found a copy of their 7", they had graduated to small clubs and they thoroughly blew me away with the intensity, but more importantly, overall "fun" of the live shows. It's *always* a party and they're guaranteed to make even the most cynical observer smile.

Crossbreeding the catchiness of pop-punk with the heaviness of hardcore is a hard recipe to master. If you overcook or undercook the concoction, you're left with a bland result. Minneapolis' DILLINGER FOUR have been honing their craft and mastering their art over the last 4 or 5 years and the results have been impressive. Talk to almost anyone involved in the underground subculture, and the favorable opinions are unanimous.

Over the years, I've gotten to know these guys pretty well after running into them in bars in Chicago and Columbus, as well as everytime they play in St. Louis. Their passion for alcohol almost rivals their passion for punk rock, but not quite. What sets them apart besides the live shows and pop sensibilities is the underlying intelligence and sharp, sarcastic humor in the lyrics. Where most pop-punk bands resort to singing about girls and bubblegum, D4 prefers to tackle issues that relate to all of us in a more intricate way.

Their first album "Midwestern Songs Of The Americas" was released to critical acclaim in early 1999 and they followed it up last year with their second Hopeless Records release "Versus God."

I'd been trying to interview Eric for about a year and everytime they'd come to town, we'd wind up getting too drunk and putting it off and it would never get done. Frustrated by this, I finally decided to go the electronic route and bug Eric at home on a daily basis until I got enough answers. He still never told me his favorite NAKED RAYGUN and POGUES songs, or his favorite Sanford & Son episode. Fuckers....

**MS:** Let's get to the band stuff first. Are you guys happy with how the new album ("D4 Versus God") turned out and now that you've had some time to reflect, are you still happy with your first album and what would you change if you could?

**ERIC:** Overall I'm happy with both records. "Versus God" was a real pain in the ass to make, and that sort of colors my opinion of it. I think it has a lot of strong songs on it, and I actually like the slightly more polished production that it has in many ways. I'm still very happy with the first one. I would have liked to remix certain parts of it. On that one we had the advantage of being basically unknown. No one really had any expectations for it. That's why making a second record is so much harder. People have a basis for comparison. I'm looking forward to doing a third because I think we're all over the pressure we felt making the last one.

**MS:** In the last couple of years, you've gone from being relative unknowns that were playing in basements to 30 people (and being completely happy doing it!), to being one of the hottest underground bands out there. I see your situation as similar to AVAIL's and HOT WATER MUSIC's from about 4 years ago. Those bands reached a certain level of popularity and had to make some decisions about whether they were going to remain an underground band or take it to the next level where they went to bigger labels, started playing bigger venues sharing bills with bigger bands and even played the Warped Tour. I know we've personally talked about the Warped Tour and you said you were glad you couldn't do it cause you guys would have had to go on at like noon and there's no way you could pull that off (hangovers, etc.), but how far are you willing to let this thing snowball? Are you in it for the long-haul? Like if it becomes a business and you're pressured to do tours with bands that you may not necessarily care to play with, and you wind up playing in situations that you'd rather not play in, where do you draw the line. I guess what I'm saying is if it stops being fun, does the party end?

**ERIC:** We've been pretty lucky so far in terms of getting bigger but bypassing a lot of the hoops that many bands jump through. We never sent music to any label hoping they would release it. We've toured

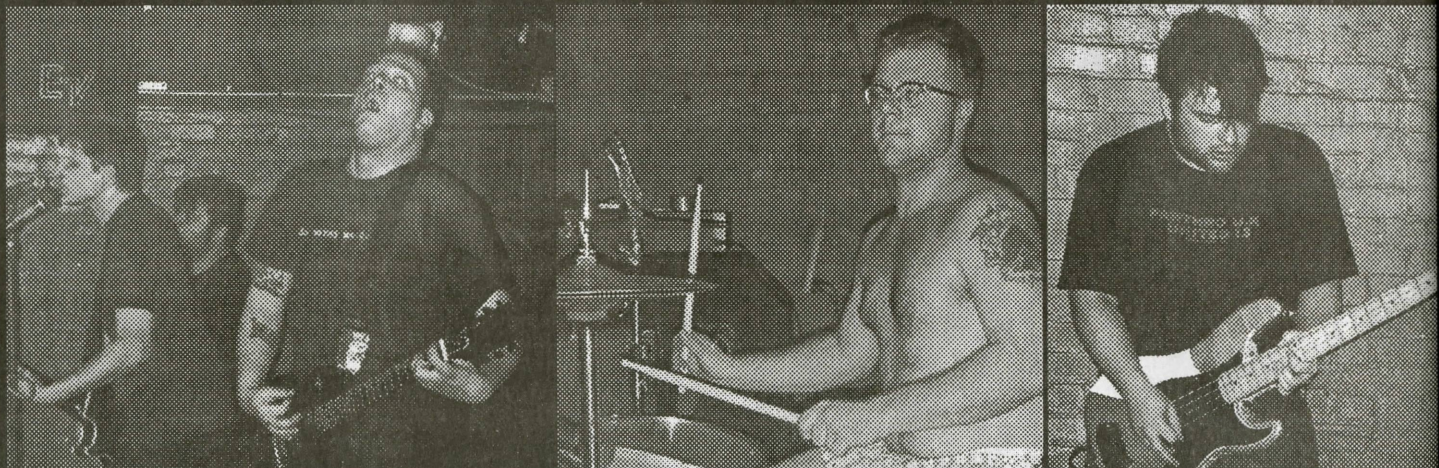
sparsely compared to what is typically expected from bands like us. We've done a couple of tours in bigger places with bigger bands, but we've turned down probably ten times as many as we've taken. We flew to Las Vegas to play a show with NOFX but we turned down the Warped Tour even though we actually could've gone. We played South by Southwest last year but we turned down CMJ this year. Basically, we've had lot's of opportunities to "further" the success of our band over the years but we've always done things at our own pace.

At home in particular there has been a weird adjustment over the past few years. We played house shows in Minneapolis for years, and then at a certain point we just couldn't anymore. Our friends who did house shows didn't want us to play because of concerns of how many people might come. Our shows here can exceed 1000 people at times. The solution has been to use fake names for house shows because we miss them. Not everything about them, I'll be honest, but many things.

We have a pretty simple rule of only playing shows or participating in projects that we ourselves would pay the asking price for. We don't use any abstract measure of what's right or wrong other than our guts. Frankly, we're as good a measure of what's punk or not punk or ethical as anybody. We've been around it forever. Whether those decisions make us bigger or smaller isn't really a concern for us. The band will end when it's boring.

**MS:** I really liked the liner notes that accompanied each song on "This Shit Is Genius." Since most of your song titles have nothing to do with the actual lyrics, it's nice to confirm whether I even had a clue as to what the lyrics were about. One of your earliest songs, "Shotgun Confessional" is about an argument you had where your vegetarianism didn't live up to a fanzine interviewer's ideal vegan lifestyle. I've witnessed this type of eliteism and finger pointing firsthand and I'm curious if it's happened to you on other occasions. Is it insecurity or eliteism that drives these people to feel that they must bag on others that don't live up to their ideals? Also, what was the main reason you became vegetarian and how long have you been one?

**ERIC:** That was actually the first song I ever wrote lyrics for. That sort of attitude I think does come from insecurity. The people who are the most rigid



40 motion sickness



or extreme with an ideology usually typically tend to be insecure about it and usually are the first to abandon it for something else. Look at most of the late 80's straightedge heroes.

I stopped eating meat when I was 15 (12 years ago) for really no specific reason. In the first few years I studied and was sort of politicized on the issue. I never forced it on other people, but I could rattle off health and environmental statistics with the best of them. I relaxed on that pretty quickly and then it really became habit more than anything. I have to confess though, after our St. Louis show this summer, we were driving overnight back to Minneapolis and I ate a gas station hot dog. After 12 years that's the first meat I wound up eating.

**MS:** Ouch! Didn't it have adverse effects or make you sick? I would think gas station hot dogs would damage even a meat-eater's digestive system. Speaking of environmental issues, I've been overly concerned with the overpopulation issue the last couple of years. People keep spitting out kids at an alarming rate ("Well, the bible says we should...") with no concern for the ramifications of these actions on our eco-system. The amount of waste that one human being produces in a lifetime is staggering yet the population keeps growing exponentially. What's worse is hardly anyone seems to take notice or care, or they figure science will dig us out of this hole when we get to it. I was wondering if you had any particular thoughts on the situation OR is there another environmental concern that occupies your thoughts more frequently?

**ERIC:** Surprisingly it (the hot dog) didn't. I figured it was pretty risky especially considering how much beer I had in me, but I felt fine. As for overpopulation, I have to say I haven't thought about it much. I don't really see a way to control it on a worldwide level. Cultural and religious attitudes around the world would have to change so much. All cultures would have to embrace contraception and women's reproductive rights. It's a lovely thought but it ain't gonna happen.

**MS:** So what global concerns do keep you awake at night?

**ERIC:** There are tons of things that concern me, but at the same time I don't sit and fret over the state

of the world. You can't live like that. I just try to address the things that I can and stay informed to be the best of my ability. One thing I do worry about is the growing willingness on the part of politicians to blame entertainment, and by extension, art, for the problems in the world. I feel like freedom of expression is going to be seriously at risk in this country in the coming years.

**MS:** You're a part-owner in a restaurant/bar in Minneapolis now. I've discussed with others how as we get older, one of the last ways to remain D.I.Y. is to be your own boss and open your own business. I wanted to talk to you about different aspects of that.

First off, what was the greatest hurdle in actually getting open? Do you have to deal with City Government offices for food and liquor licenses and how has that played out? What are some of the pitfalls you've ran into that you never saw coming?

**ERIC:** The greatest hurdle is always money. Always. Most businesses take a lot of start-up capital, especially a bar/restaurant. Bank loans have to be fully collateralized, so you have to have the money already for them to give it to you. This was true even with SBA (small business administration) loans that are supposed to be easier to get. You really need family or someone who is willing to accept the risk you're taking along with you. Once you have the money, everything else is much easier.

The city hasn't been much of an obstacle for us. I think we assumed they would have all sorts of problems with us because of our age, but you just have to approach them with confidence and an attitude that you're not doing anything wrong, and then really don't do anything wrong. We researched what we were getting in to for more than two years before we got the doors open, so there haven't been too many surprises. We've had some curveballs thrown at us. Our heat went out in the dead of winter. Our fridges burned out in the middle of August. We've been burglarized and vandalized. Over time you just get used to the idea that things will always go wrong at the worst possible time. Nothing surprises me anymore.

**MS:** They say getting past the first year in the restaurant business is the hardest part. Is any of that true?

**ERIC:** I think it's true for any business. But the second year isn't necessarily a picnic either.

**MS:** Does dealing with elected local officials make you more conscious and or guilty about voting in local elections?

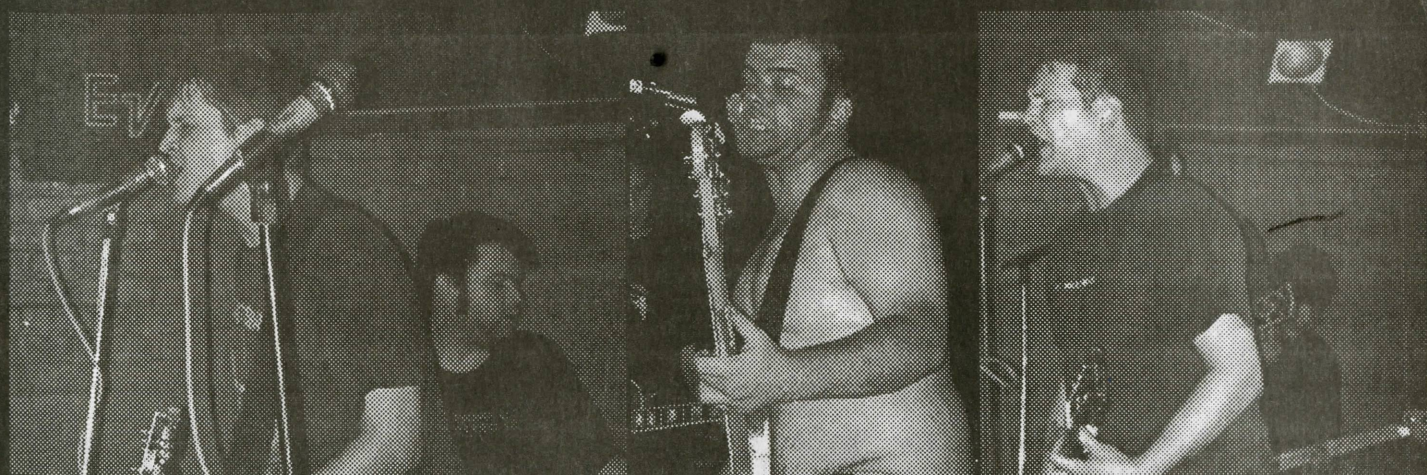
**ERIC:** We've kept our dealings with the city council to a minimum. We've never met the councilperson from our ward. That will probably have to change because we are planning a major expansion. I wish we had a better sense of what that individual is about, but here's the problem. From a business perspective you can't so much be concerned with supporting the person you believe is the best candidate. The bottom line is you need to back the winner, and then ingratiate yourself with them. That's why we've stayed removed from that system so far.

**MS:** What were the biggest cultural differences you guys noticed between Japan and the US (besides how fat you were)? Was there anything you saw or experienced over there that was totally unexpected? Or something you expected that wasn't there?

**ERIC:** It's sort of a cliché, but the general sense of politeness was the biggest difference I noticed. Not just between people, but how people show respect to their surroundings. For instance, everyone in Japan smokes. You can smoke anywhere. But you don't see cigarette butts all over the ground. People carry little pocket sized ash trays and carry around their ashes until they can empty them. This was true even with the punk rockers. Also just try to imagine how long a beer vending machine would last on the street in a major American city. Maybe 10 minutes before someone had smashed it open. They have them all over Japan. You can't walk 2 blocks without seeing one. It's brilliant and it makes you feel inferior because your society could never handle that.

**MS:** When it comes to alcohol, quality or quantity? Have you always held this opinion?

**ERIC:** I think I've always put more stock in quantity. I own a bar but you'll never see me drinking anything but a Budweiser in my place, even though we have a huge selection of rare imports and domestic micro brews. There's nothing worse than being out of beer. Nothing.





# 7 SECONDS



I have been a fan of 7 Seconds now for almost twenty years. I was "never gonna grow up, work from nine to five or drink to stay alive". I'm two for three on that promise. I first saw them in the fall of 1984 shortly after the long awaited album "The Crew" came out. I found myself buried underneath a pit and holding the microphone. After I sang a whole song Kevin pulled me up from the floor of the stage. That is where you were at a 7 Seconds show then, on stage. It was a time where you really felt the "us against them" mentality. Being a punk rocker in the era of Dokken was not easy and they wrote the anthems for that time.

Over the years, after "Walk Together Rock Together" came out, they attempted a shift from their early hardcore sound. But the thing that remained throughout was their passion and commitment. That is what sets bands like 7 Seconds apart. Unlike the crowds that used to come to their shows in large numbers, they are still here. Like the title of their second seven inch they are "Committed For Life".



**MS: We'll start at the beginning. When exactly did 7 SECONDS begin?**

**Kevin Seconds:** When Steve and I actually came up with the idea for the band it was mid-December of 1979, which was when we were sort of planting the seeds and when our initial songs were coming together. And then we met the two original guys; Dim and Tom, and they were brothers and they joined in January and we played our first show in March of 1980.

**MS: So that's 20 years, almost 21. You're almost old enough to drink. (Laughter) If it were possible, would you want to be 18 again and start another band right now?**

**KS:** No I wouldn't, all my friends are like "Man, when I was 19 and 22...." you know, that was just such an awkward... I mean it was great in the sense that I was discovering all of this great shit like THE RAMONES. That was the good part. But, being 18, you couldn't do anything, and growing up as a teenager in Reno, Nevada was like... I don't know what it would have been like in St. Louis man, but Reno was just so fucked up cause it's all about gambling and drinking and there's nothing for kids, so you're just worthless, you can't do anything. So I wouldn't want to be 18 growing up in Reno, that's for sure.

**MS: So if we were the "new kids" in '84, are we the "old kids" now?**

**KS:** Yeah I think we're old kids now.

**MS: The best term I've heard is "adultaescents."**

**KS:** Oooh, that's pretty good, see, but I've always been.... (leery) about that whole adult thing. I'm still getting to that point where I'm like "I know I'm an adult, and I know that, but I just don't want to live like an adult... as much as possible"

**MS: Yeah, I'm kicking and screaming the whole way. The song "Aim To Please" on "The Crew", which I waited endlessly during 1984 for it to come out by the way, "It'll come out next month, it'll come out next month" (laughter). What I get from the song is that people were already going off on you for changing and being too political.**

**KS:** Yeah, or not political enough. The whole Maximum Rock And Roll scene, we were in pretty tight with those guys and they used to love the band and we were pretty tight. But

there was always this thing, even way back then where it was like you had to fit in this nice little box and if you stepped out you were not punk enough or this and that. It was based on a conversation I actually had with Tim Yohannon which was that he felt that the lyrics were... he was trying to tell me how to write my songs. And I was like "Well if you want to get up and do it, go for it. Be my guest." But I'm not going to sit there and... MDC can write great MDC songs and DEAD KENNEDYS can write great political songs, that's just not us. I always considered us somewhat of a political band but in a totally different way, more personal politics and stuff.

**MS: It also seems that around that time there were a lot of political people showing up at shows that thought they saw this marketable group of people that they could use for their own ends. I always steered clear of that, it always bugged me, especially since my politics were always in the other direction of those people anyway. (laughter)**

**KS:** Well, you know I probably leaned toward where they were going but I just didn't like the cut-and-dry aspect of it. First of all, I don't feel like I have to justify my beliefs to anybody, if I put it out there in a song, it's just because that's how I feel. I'm fully willing to sit and talk to anybody about it, but I didn't like somebody who was coming from the Berkeley Left Wing, you know, "This isn't what it...", I didn't appreciate it. I always felt like Tim and those guys were always talking down to me and I always felt that they looked at us as the little hicks from Reno that needed schooling.

**MS: Yeah they're gonna learn ya how to be political.**

**KS:** Yeah, and it's like, you try living up in Reno, you want to learn about politics, live in Reno!

**MS: The band definitely changed musically during the 80's, you've basically come full circle almost.**

**KS:** I think that's a good way of putting it. I don't know, we just never wanted to keep doing the same record over and over. If we would have come out after "Walk Together, Rock Together" with another "The Crew" we would have sold four times as many records as we did and we would've built on that but it was just that there was different elements and different band members coming in at that time. A lot of influences were coming in. There was a time where literally we would go and play in L.A. in front of 3000 people and 2000 people were fighting and I would just be sitting there going "Do they think that this music's for

this?" And it would just tear me apart. I'd come home and I'd just go "I'm not going to do it again, I can't." If this is what hardcore is.... it was just too fucked up and I wasn't into it. So a lot of things change and we're as proud of any of the stuff that we did in the 80's as we are (of our stuff) now. Things changed. Before coming out on this tour we rehearsed and tried to do some of the mid-tempo and slower stuff but it just doesn't quite mesh with the fast stuff and it was really hard to try and interject.

And when those records came out, at some point we were like the darlings of the hardcore scene, at least on the West Coast, and all of a sudden it was like "No way! We don't want any of this!" On one hand it fueled us to keep doing what we were doing. It made us feel like "OK, we're doing what we want to do and we gotta keep focused on that." And the other hand it was really easy to say "well, people don't regard this as hardcore" and we still felt like it was just another branch of hardcore and I think we were probably pretty naive about the whole thing. I understood why kids got bummed out. I don't know how many times I've heard myself going "Fuck that new "so & so's" record, it's so soft now, it used to be so hard." So you know, what are you gonna do?

**MS: Well there's no real set... that's what bothered me about Maximum Rock and Roll, they wanted to write the rule book for punk rock and that's the whole point, there aren't any (rules). Especially if you look at the very beginning, bands like THE STRANGLERS and the SEX PISTOLS were completely different.**

**KS:** And then you look at stuff like BLACK FLAG and THE MINUTEMEN.

**MS: Exactly.**

**KS:** Everything was just BIG BOYS, SS DECONTROL, it was all over the place, but somehow it all connected.

**MS: That's something we've actually talked about before, like 5 years ago my reply was that if you went from city to city, there were vastly different sounding bands and people dressed different. Every city had its own sort of look and sound.**

**KS:** It's true, I do miss that part, that element that every city had its own flavor. Even if they didn't sound the same there was something that connected. Nowadays, everybody sounds like PENNYWISE, or everybody sounds like the latest emo-type band or whatever, and I can't really criticize it because there is some growth there and kids are coming out to it. There's something good about it.



**MS:** It's almost like all of the struggle you talk about in the early lyrics, basically the fight, whatever... you won! (laughter) You got what you asked for almost. We were talking about being battered and threatened and yelled at for being a punk rocker and now it's just nothing.

**KS:** We were talking about this a while back when we were on the Warped Tour last year. Like for years, even when Steve and I were young and just getting into it, we used to put together these monster bills like "What if BAD BRAINS and T.S.O.L. and MINOR THREAT..." and we made these great big punk rock festivals, and all of a sudden there's a tour where 7 SECONDS and AGNOSTIC FRONT and AVAIL and H2O and a bunch of pretty cool bands. And that would have been a dream thing back then, but now, everyday I was scratching my head just going "I don't know if this is good or not." We did it cause we had never done anything like that before, it really made us feel like "Wow, we're sticking out like a sore thumb on this tour." We were like the old guys on the tour. I'm glad we did it, but it just signified that things have really changed drastically.

**MS:** It's a trade-off, totally. Everything's a trade-off. You wouldn't have seen a thing like that 16 years ago. Sixteen years ago when I saw you, you rolled up in a VW bus. I will never forget that, I don't know how you got there or how you got to the next show.

**KS:** It was scary as fuck. I think we changed the engine twice on that tour and we lucked out cause we broke down in Columbus, Ohio and luckily one of the opening bands, the guy ran a VW shop and he said "Hey, stick around one more day and I'll completely change the engine" and we were like "Thank you so much." We gave him a bunch of records and that was it. Now days things are a little more complex. It was amazing, we were like "We'd give you money if we had money. We'll give you whatever you want" and he's like "Dude, don't worry about it." Things are a little more comfy now. Things change, bands started getting guarantees, booking agents and lawyers and deals.

**MS:** As far as 7 SECONDS goes, what's the thing that you're most proud of?

**KS:** Aw geez, I don't know...

**MS:** Or even the best accomplishment, what do you think?

**KS:** I just think it's an accomplishment just surviving for 21 years, it just blows me away. And we're still relatively with the original, well Steve and I are original and Troy might as well be. I don't know, in a sense we all kind of grew up, not in public, but we kind of grew up in this whole thing and whether it's good or bad, it's sort of all we know. It's all we've done, so I guess if I was really paranoid and worried about the future I'd go "Aw shit, there's not gonna be Social Security checks coming in." But I think just being able to travel and get to express yourself in the way that you want to.

**MS:** Oh yeah, the trade-off's definitely worth it.

**KS:** We've gotten to go all over the world and meet people and see what's going on in other parts of the world and not just sit at home and make judgement on people and go "Oh those people over in that country, they all think this way." You kind of get to go and see it first hand. I don't know, that's a tough one, that's a good question. I think just surviving and doing as close to what we want to do as possible, that's been an accomplishment for me. I'm a lazy bastard and I hate working, well, I'm not lazy, I just hate working for people, I mean I haven't had a fulltime hardcore job in a number of years and I consider that an accomplishment.

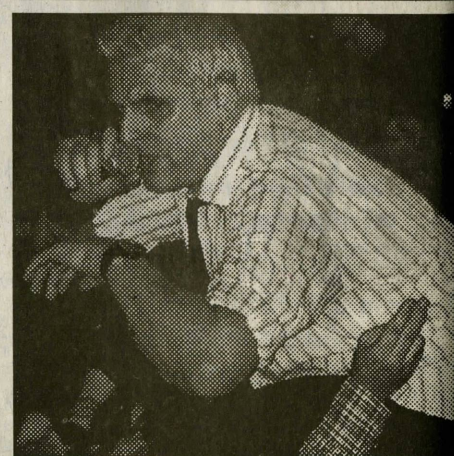
**MS:** So what do you want to do now?

**KS:** I'm thinking about becoming a doctor. (laughs)

**MS:** I mean what's next? You put out the new live record, you've got the new album also.

**KS:** Well you know Tim, the last five years we've just been playing it by ear. But six years ago if you would've said "Hey, you guys might get a deal with Immortal, Epic, Sony" I would have laughed, I would have said "yeah, right" and all of a sudden we're being looked at by big record labels. I wouldn't have believed it. Or even playing something like the Warped Tour, I figured they just regard us as we're not cool enough for the new Pop Punk scene, but to be asked to do that was just like "What's up with that?" So we're just happy to be out on tour again and we're gonna go to Japan in February and just try to keep at it. Everybody's got family, Steve and Troy have got kids, Steve's got four kids so he's pretty busy.

**MS:** He's been very productive... very reproductive.....







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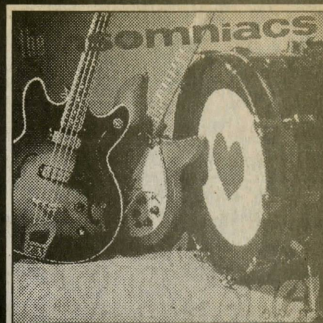
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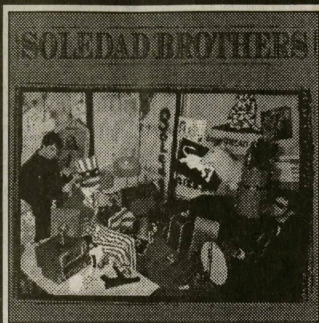
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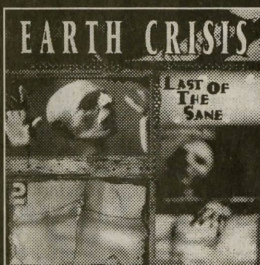


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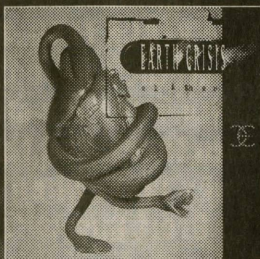
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**"Yeah, you know, in hindsight, I look at bands like BLACK FLAG. Those guys knew what they were doing. Their longevity, and they started their own label. God I wish I would've started a label when I was 17 or 18, like Brett Guerwitz did."**

# STEVE SOTO

**T**he Adolescents are one of my all-time favorite bands. I bought the now famous "blue" record in the summer of 1982. In fact I bought it the day of my graduation from high school at New Values on Clayton Rd, the now long-closed punk rock store. From the moment the needle hit the vinyl I was hooked. The songs were fast and melodic. A recipe that seems on the surface easy to follow but so many bands try and fail. When a band does it right, it's all the more satisfying.

**I** spoke with Steve Soto, bass player for the ADOLESCENTS, at Washington University. His new band 22 JACKS played there on an off night from their tour with SMASHMOUTH. We talked mostly about the past and the ADOLESCENTS. A topic that Steve was more than happy to discuss. I consider this interview as important to me as any of the others I have done for Motion Sickness. I have to thank Gary for letting me interview some of my favorite punk rock icons.

Interview by: Tim Jamison

**MS: Who are you? (laughter)**

Steve: I'm Steve Soto and I play guitar and sing in the 22 JACKS.

**MS: Ok, of course we have to talk about... (laughter), you know what we have to talk about.**

Steve: I know what we have to talk about. I'm not afraid.

**MS: Just describe the very beginning of the ADOLESCENTS and from that time to the extreme local success.**

Steve: ADOLESCENTS started... actually I was in AGENT ORANGE, so that's kind of where it came out of. Mike Palm kinda wanted to do his own songs, and he just wanted our band at the time, AGENT ORANGE, to just play his songs. I was writing stuff so I wanted to do my thing. At first I was trying to do both, but I was kind of butting heads with him, so basically I got kicked out of AGENT ORANGE. I would show up at practice and go "If we're not gonna learn any of my songs I'm just gonna sit around, I'm gonna be half-assed about your songs." I had met Tony at an AGENT ORANGE show. He was like the craziest kid coming to our shows. I had been friends with Rick Agnew, he was kind of like the cool punker guy in our neighborhood so I kept telling him "You ought to start a band with this kid Tony, he's crazy." So he was talking about it but never did it, so I did it. Frank came in first because I called Rick and asked "Do you want to be part of this?" and he was playing in a band called THE DETOURS at the time.



So he said "Why don't you get my little brother?" So it was Frank and Tony and I and two other guys for a little while, and then Rick and Casey came in together. That's kinda how we started, doing the parties and whatever. We played Hollywood here and there.

**MS:** So it was almost like... what I'm getting at is it was a neighborhood thing?

Steve: Yeah, Fullerton.

**MS:** Like how far apart? When you say a neighborhood, how close together were all of you guys?

Steve: I lived like three miles from Rick and Frank. I was a bus ride from Tony's. It would take me a little while you know what I mean? I used to sneak a half-pint on the bus and I could finish it by the time I got to Tony's house.

**MS:** So it was a half-pint away? (laughter)

Steve: Yeah, teenage drunk.

**MS:** That's an amazing neighborhood.

Steve: Yeah, S.D (SOCIAL DISTORTION) came out of the same neighborhood. I lived right down the street from (Mike) Ness. Dennis, those guys lived right there. Eddie and THE SUBTITLES, they lived in Fullerton. And then around there was TSOL and who else? And then years later OFFSPRING's from that same county.

**MS:** It's just amazing to me that THAT much could come out of that area. Do you have any idea why or was it just chance?

Steve: Well, I think part of it had to do with Eddie from THE SUBTITLES. He got all of these bands from this neighborhood, and started getting them up into Hollywood. So we all got to make records through Posh Boy and Frontier because they were seeing these bands. CHINA WHITE? I don't know if you remember them? Same thing. They were from Huntington. We'd all start kind of befriending each other and so we were the ones that brought TSOL to the attention of Frontier. They were gonna sign this shitty deal with Posh Boy and we said "Hey, before you go do that, let us introduce you to Lisa Basher (sic) from Frontier and maybe she can..." you know?

**MS:** How old were you guys when all of this went down?

Steve: Sixteen and seventeen. Rick and Casey were a little older.

**MS:** So say sixteen to nineteen and you guys are already brokering deals?

Steve: Yeah, but not good ones. (laughs)

**MS:** Yeah but you were doing it though, that's the scary thing; and they're records that today... people still buy them.

Steve: Yeah, you know, in hindsight, I look at bands like BLACK FLAG. Those guys knew what they were doing. Their longevity, and they started their own label. God I wish I would've started a

label when I was 17 or 18, like Brett Guerwitz did. They were outside of our scene but came into our whole thing. God, BAD RELIGION must have opened for THE ADOLESCENTS like every other week that we played and they put their own record out and we thought "Wow, that's crazy. You could probably find someone else to put the money up." It was an amazing time. I saw THE GERMS play, THE WEIRDOS were an amazing band. Saw some of BAD RELIGION's earliest shows and watched that band sort of grow up.

**"Tony was probably the punkest guy I'd ever met back then. Anything that was positive, he was like 'Fuck that.' And so when someone would come along and say 'I want to help you' he would say 'Why? Fuck You!'"**

**MS:** So you formed the band and did the first record and you got put on KROQ and "Boom!" You were huge.

Steve: It happened real fast. One minute we're playing backyard parties in Orange County and the next minute we're on KROQ. We didn't know how to take advantage of all of that so we kind of broke up as soon as it started to happen. We did one really huge show, or maybe two, that was with BLACK FLAG, but one where we headlined. I remember, once again we were doing our own deals and the guy said "I'll give you \$500 or 20% of the door" and it was out in the Valley of Los Angeles and we're like "No one's gonna be out in the Valley, we'll take the \$500." And there was like 2000 people there.

**MS:** Ow.

Steve: Yeah, it wasn't until the next day when we were sober going...

**MS:** With a calculator...

Steve: Going, "I'm not real good at math but I think we just made a big mistake." There was like 2000 kids and I didn't know there was 2000 punks at that time. That's right when it was just starting. But we missed... we were like on the beginning of it...

**MS:** You were ahead of the curve.

Steve: Right. And by the time it hit we had already self-destructed.

**MS:** So that was in '82?

Steve: Actually '81. The record came out in April of '81 and we were broken up by August.

**MS:** You never really toured then?

Steve: No. We had a tour set up. Pat Smear was playing guitar for us. Pat came in right when the record came out and he did a few months and then the reason we got another guitar player, the guy that's on the "Welcome To Reality" EP, is because we were gonna tour, and Pat couldn't go on tour at the time. He was on probation. (laughs) That's when we got Steve Roberts who was the last guitar player that we had. We did "Welcome To Reality"

and we actually broke up the day after we finished recording that. When we went in to record that it was pretty much me and Frank. No one else even... everyone was either... drug abuse, or whatever, for whatever reasons, no one gave a shit about it so he & I were finishing up doing that recording, we were like "You know, no one's even here."

**MS:** So do you think it was the sudden notoriety or just that was going to happen anyway?

Steve: I think that most of the band were outcasts in one form or another; the Agnew brothers definitely, and Tony. I never really was and neither was Casey. Casey was like a high school jock. I mean that as he'd always been successful at everything he'd done. I handled it I think a little better. But those guys had both come from broken homes and stuff, they were more like just too angry, and when everything happened, Rick and Tony both, it hit them in a weird way. Tony was probably the punkest guy I'd ever met back then. Anything that was positive, he was like "Fuck that." And so when someone would come along and say "I want to help you" he would say "Why? Fuck You." He's changed now. He's an amazing guy. He's a teacher.

**MS:** I remember you were telling me that and when I met him in '89 when he was with the FLOWER LEOPARDS he was one of the nicest guys you could ever meet.

Steve: And you know what? Yeah, I mean he really is. Just in that period of time... I mean it went to all of our heads in one way or another. I think he was just an angry person and so he just lashed out at everybody. And it was hard to work with him. It was hard to work with Rick. And at one point, we kicked Rick out, cause he was just out of control.

**MS:** Yeah, I've heard stories, long after the fact that he's still out of control.

Steve: Yeah, to this day he's... you know? And it's a shame cause I learned how to write songs a lot from Rick. I used to look up to him and it's just kind of weird now. I just saw him. We had just got back from Australia and we were getting ready to go out on the MXPX tour and I ran into him and it was weird talking to him because he was like "I haven't toured in over 5 years" and he wasn't doing anything. He was working at Tower Records. It's just... wrong. Cause he wrote some amazing songs and there's no reason why he shouldn't be out here right now doing something.

**MS:** That's the kind of thing, if you sit around and think about it too long, it'll mess with your head. It just bums you out. It's almost like, I almost take it personally like "You're letting me down."

Steve: You know what, in a way he is, cause we did so much together. I would've kept working with him. I worked with him past any time for my own sanity that I should have.

**MS:** Long past the line of tolerance?

Steve: Yeah. But I kept going "You know what? He's a great writer and it's going to come back and he's going to come back and he's just going through this and he's just going through that, and



we've done all of these things together, and we can make it happen again." You know?

**MS:** Well you never know. When I talked to Jack (Grisham) when JOYKILLER was here about Ron (Emory), he basically said the same thing, and now as far as I know, Ron and Mike are both fine and playing with TSOL again. So you never know. You can always hope. Alright, as far as... you said you saw Rick. Do you see Tony? Frank? Casey?

Steve: I talk to Tony. I see Frank and Tony. Casey, I haven't even seen Casey in two years now.

**MS:** Is he still doing D.I.?

Steve: Yeah, in fact we were in Phoenix and they played Phoenix the same night we did. And we were leaving right after we played. If we had been staying in town I would have gone over and seen him. I mean it's not like I have any animosity towards the guy really, it's just I don't see him cause we kind of run in different circles.

**MS:** Yeah he's another guy that turned out to be really, really cool that I met back then. How would you compare what you're doing now to the bands you had then? Good or bad, like what are the trade-offs? I'm sure there were probably great things then. Is there anything you miss from then that you don't have now? Anything you have now that you wish you had then?

Steve: I think back then what was cool, was that there was a really strong local scene. Where there really isn't... like at home there's no strong L.A. scene or Orange County scene anymore like it used to be. There's a lot of bands there that are cool, but it doesn't seem like there's a comradery like there used to be. TSOL, ADOLESCENTS, CIRCLE JERKS... all those bands, we used to be really tight with and we'd always go see each other play and tell people "Oh man, you haven't seen MIDDLE CLASS? You gotta go." Where it doesn't seem like there's that anymore. On the touring end, this is so much easier without certain members quitting in the middle of a tour. We went through some crazy stuff and for me, personally, I'm sober now, I wasn't sober then. The first time I went to New York with 22 JACKS I was like "I've been here five times and I don't remember any of this." We'd get to New York and I'd be drunk from the plane, until I got back on the plane or until I got off the plane and got back home. So on that end of it, it's definitely easier to tour with this band. Everyone keeps their shit together. These guys are fun to be around, where back then we weren't always fun to be around. I'll put that on myself too, it's not just "Those guys weren't fun to be around." I mean we had good times, but we also had a lot of crappy times too. And back then touring was a lot different and you never knew what was going to turn up, where you were going to be and what it was going to be like. Where now we hit a lot of the same clubs every time and you can kind of count on things being a certain way. Be more professional I guess.

**MS:** So I guess it's sort of lost the neighborhood feel, at least for Orange County in respect to that? Cause it sounds like what you were saying before it sounds like almost everybody in the same subdivision

practically...

Steve: It's like that ADOLESCENTS song "Kids In The Black Hole." That song is true. That song... that was a place. That was Mike Ness' apartment and that place... everyone used to go to and hang out and it was decadent, but it was fun. It was a really cool time where all these friends that were in bands together and stuff hung out...

**MS:** You know, I love that song and probably one of the reasons was that it was real and I could relate to it because the same sort of thing was happening here. There was a house; Hell House. It was where everyone hung out and there were parties and all kinds of chaos happened.

Steve: Every city has a place like that.

**MS:** I often wonder sometimes if that stuff doesn't still go on and we just don't know about it.

Steve: That could be.

**MS:** It's just we're not 18.

Steve: Well it's just like the emo thing you know? I went to a show and saw um... like the bands that we were touring with; MXPX and NO MOTIV, they kind of follow that thing and I went to go see them and they played with a band called THE KILLINGTONS and SENSEFIELD and it was packed. And it was like I didn't know anybody. And in Orange County, usually I go to an Orange County show and "Yeah I live around here, yeah." (laughing) And I looked around this room and was like "Wow, there's like a whole different thing going on that I don't know anything about."

**MS:** What was the most important thing you've learned from the whole punk rock experience?

Steve: I've learned a lot of things out here. Um... I guess being cool to people. You know what I mean? It's easier to take the little effort to be a nicer person instead of being an asshole. And even if it's like "God I've had a long day, and I'm tore up and I drove the whole shift and I just want to play a show and sit in a corner..." but I know for me, like if I liked a band or something and went to go talk to somebody from it and they were an asshole, that would suck. It doesn't take much effort. Plus people talk all the time too, and you always hear stuff like "That guy's a fucking asshole." And I'm like "I've



met that guy before and he's alright." But maybe he was having an off night or whatever but it's just easier to kind of buck-up sometimes even when you're pissed, cause when you're in a band, it's tiring sometimes, but I'd say just to go the extra mile for people.

**MS:** That's the thing I've always loved about punk rock in general is that all over the country, especially back then, it was really us against them.

Steve: I remember how stoked I was if you were in your car or on the bus or wherever you were and you saw a punk, you're like "Woah! Wow dude, that guy's wearing a CLASH shirt!"

**MS:** He's my friend. (laughing)

Steve: I remember me and Scott from AGENT ORANGE, we'd drive around in his car and if we saw someone cruising down the street with a mowhawk or spikes, Errrrr (sound of tires being locked up and skidding to a halt) "Hey dude what's up? Are you going to the show this week?" and make friends like that you know? I made a lot of friends that way cause back then there was maybe 15 punks in your little area. And for us, not to sound like Grandpa Potter, but we used to get the shit beat out of us all the time. It was cool to go "Hey, this guy knows what it's like to be beat up by 4 or 5 jocks from his highschool."

**MS:** "And he's kinda big, maybe he should hang out with us." (laughing)

Steve: We met this kid that came into punk that used to box Golden Gloves and he saved everyone's asses cause all of a sudden we had this kid that we'd go like "Hey Teddy, those guys are coming over and giving us shit" and he could fight like 500 guys at once. It gave us an edge. (laughing)

**MS:** Well, speaking of that, do you notice any kind of gap between you and the kids at shows now? Do you sense anything like that or is it still like "Yeah, you're younger than me, but it's still punk rock."

Steve: I think it's cool. If a kid wakes up tomorrow and becomes a punk, that's cool. It's better than him waking up tomorrow and going for the metal vibe. I'd rather see my nephew with a mohawk than cruising around listening to Puff Daddy cause I think it's cooler. It used to be way more of an individual thing and now it's a lot easier, but it's still cooler. I think punk rock's cool so I'd just as soon see a kid get into that than anything else.

**MS:** Ok, we've talked about the beginning, but I actually saw you again in '86 in Philadelphia. I don't know how long that tour was or where it was but I went to Philadelphia to see it. What started that and got that happening again with "Brats In Battalions" and "Baiboa Fun Zone?"

Steve: (Laughs) Money... at first. I had swore I'd never do it again, I think everyone had. And then Rick and Tony had run into each other at a show in L.A. and by that point punk rock was getting a lot bigger.



**MS: Starting to show a dividend. (laughs)**

**Steve:** I met a girl that lived in New York and I was trying to figure out a way to get some money to go out and see this girl. Two days later I get a call from Frank and he's "I just talked to Rick and he talked to Tony" and they were at the show and they ran into Gary from Goldenvoice and he said he'd give us \$5000 if we'd do a reunion show. I'm like "There's my \$1000 so I can go see this chick in New York (laughing) sure I'll do it."

**MS: So it's all down to a girl really? (laughing)**

**Steve:** So we were just going to do one show, and some guy rolls in "Hey why don't you do a record and I'll manage you guys?" We're friends now, but at the time he was fucking high as fuck and he had money. So it was like "I'm going to pay for these demos and this and that." And right away, for me it was a bad thing cause at that point I was trying to be sober and all that stuff and as soon as I got around that thing again it went right out the window. The first meeting we had as a band together, I got fucked up before I even went into the room cause I was nervous and I was like "Fuck, this is how I deal with this." So yeah, at first it was a good idea, but right away we got an offer from Enigma through Capitol and Tony wanted to do it with his bro. That's the punk guy again "Oh my brother's got an independent label." Yeah with no distribution or anything else but that's... well, you know. That should have been the first sign right then. (laughing)

**MS: Yeah, red flag. (laughing)**

**Steve:** Yeah! We should not do this." Yeah, so we recorded a record and his bro went into rehab and the next succession of managers, there was always some guy with a good idea that just fucked us, and he's "Oh I'll put the record out." "Brats In Battalions" was on S.O.S. at first which is his label and it was ably named. We went on tour on that record, I think we maybe even did two tours. I think we did a tour before we recorded, and that might be the one that you saw in Philadelphia.

**MS: It was Fall of '86 and you guys were late. (laughing) YOUTH OF TODAY played and I'd never heard of them and I was like "Who are these guys in sweatsuits?" and I was getting really nervous and you guys rolled in and set up and played and rocked. It was an amazing show.**

**Steve:** You know what's interesting? YOUTH OF TODAY, touring with them, was like so two different worlds.

**MS: I didn't know you were on tour with them. I thought it was one night.**

**Steve:** Yeah, we did tour with them, so that must have been the second time through cause we did tour with YOUTH OF TODAY. But for a while I kept going to the YOUTH OF TODAY guys "I've gotta get my head clear, I'm gonna hang out with you guys" and they're going "yeah, yeah, don't drink, don't..." you know.

**MS: "Join our gang!" (laughing)**

**Steve:** I was just telling someone the other day, that whole straight-edge thing and all of those bands that

came out of it, Walter was the guy that played guitar, did the GORILLA BISQUITS, QUICKSAND... and I have a letter somewhere from him that said "Hey I'm starting this new band called GORILLA BISQUITS" and I was thinking "God, how some of those straight-edge kids would love to..."

**MS: You could get a lot of money from that. (laughing)**

**Steve:** Yeah, yeah! But that would be like in the Straight-Edge Hall Of Fame, the museum. And those guys are great guys. Once again there's two completely different worlds and they must have looked at us and at that point we all had long hair and we were fucked up. But we got along great and they were great guys. That's the cool thing about punk rock. Back then there was more like a camaradery.

**MS: Even people that were completely like maybe at odds with each other on that level, like in their own little world, but the minute something from the outside, like a bunch of jocks show up, it didn't matter, you've got everyone's back. It was definitely like that here (St. Louis). One set of guys, the whole sort of skinhead thing and then the whole sort of STOOGES, dirty rocker-punk rocker side. They hated each other! I hung out with both sides (laughs) but if we were at a party and guys were starting something... bam, everybody went in.**

**Steve:** Well fortunately there's not the violence that there used to be at shows. Like these shows that we do, I haven't seen anything.

**MS: I was on the Social Chaos tour, saw a lot of fights there, but still nothing like riots.**

**Steve:** In Austin, the BUSINESS just played there, and they had 10¢ drinks from 8-10 p.m.

**MS: That's a good idea. (laughing)**

**Steve:** (laughing) Just like... "Come get your head split open."

**MS: Let's see... skinheads and a lot of cheap drinks.... (laughing) Ok, JOYRIDE. My other favorite band you were in.**

**Steve:** We just did a JOYRIDE reunion show not too long ago and it was a blast. It was totally fun. Got up and played about 15 songs. There was a club we used to always play in Orange County called The Doll Hut and it was their 10th anniversary and she asked us to play and we said "sure." I loved being in that band, it just got to the point where nothing was happening.

**MS: How long did you do JOYRIDE?**

**Steve:** Five years? Six years?

**MS: Because I've only found one album, "Month of Mondays," and I listen to it over and over again.**

**Steve:** There's another one. The company that put that out, Dr. Dream, isn't a company (anymore), but we had one called "Johnny Bravo" that was before that, and then we did a record after that that never came out.

**MS: I love "Month Of Mondays." Seriously, every song on it... cause you listen to the lyrics and you're like "wow, been there." (laughing)**

**Steve:** Yeah, I loved being in that band, and Greg, the other guy that wrote in that band, I loved writing with that guy. He wrote a lot of good songs. He's in a band called FOXY now, and John from SOCIAL DISTORTION plays with him. They're cool.

**MS: Anything other than JOYRIDE that you did in the last 18 years.**

**Steve:** No, it started from the ADOLESCENTS, well, yeah, there was a bunch of little bands. I did inbetween the ADOLESCENTS and JOYRIDE. Mostly with Frank. I played with Frank Agnew for a long time. We had a band called THE STRIKE that was like total REPLACEMENTS. This was like '82-'83, and around Orange County, it was all metal so it was like you're either a punk rocker or you were metal and people just went like.... (dismissive) But if we would've lived like in Minneapolis we'd probably be huge right now. But we were in O.C. and we played shitty little clubs.

**MS: Ok, 22 JACKS? How long have you been doing this?**

**Steve:** We're going into year four. Yeah JOYRIDE was still together and Joe... LATCH broke up. We had played together and I had known Joe since I was in the ADOLESCENTS and at that point like I said with JOYRIDE I felt like I was banging my head into a brick wall and it wasn't going anywhere and he asked me and Sandy to do some recordings with him. Originally it just started out... we did a record before we ever were a band. So the first record's kind of like songs that Joe had and I kind of helped out here and there. And then we had the guy Jason, that used to be in WEEZER like right before they took off, he was playing. Scott Schiflett who's in FACE TO FACE now, he played bass. Like it was kind of like Joe and his friends and all of a sudden we had this record done and I was like "I like this. I like doing this." So Sandy and I said "Fuck it, we're gonna throw in here and see what happens." It's been quite a run since, different players, Sandy didn't like touring and stuff so he kind of bailed out. This band has been on the road... the first year we were out on tour, we were out for 8 months pretty much solid. It was pretty crazy. I had been with the same girl for nine years and she just could not hang with that so we split up, which was cool cause I got a bunch of new songs out of it. But yeah, we spent a lot of time out touring, and then we kind of took a bunch of time off, which in a way has kind of screwed us. Like I feel like we're starting over again.

**MS: Like you lost steam?**

**Steve:** Yeah. But this last record that we made, I'm really stoked on it. To me, I think it's one of the best records I've made since the blue record ya know? I'd put it up there with that or "Month Of Mondays." This one, out of the three that we've done is the one that I'm like "Wow."

<http://www.22jacks.com>



# The Assassin & The Whiner 'Zine



Interview With: **Carrie McNinch**



**W**hat can I say about Carrie McNinch's comics that reviewers and admirers all over haven't noted so far? Shit, the woman's comics are amazing! They're versatile, stylistically diverse, and engaging as hell. Her lines are something I can only aspire to in my own work, and on top of that, the slices of life depicted in each issue are honest, moody, and intriguingly well-written. The very fact that she is exposing herself to the reader so thoroughly is in itself a very life-affirming and downright revolutionary thing. When one puts down on paper their hopes, fears, thoughts, and everyday life, they're breaking down a cultural barrier enforced by the consumer-based societies we live in. Carrie is immersed in it, as well, yet transcends the locked-off mundanity and lets her voice be heard in a very beautiful way: the comic book, a vehicle that has the ability to transcend barriers of race, gender, sexual orientation, and economic status. It's a beautiful, expressive medium, and this is a prime example of the ways people can communicate through their art.

Introduction by:

Ian (Migraine Entertainment Synd.)

**MS:** When did your interest in drawing pop up and did your parents encourage you or show any enthusiasm towards your talent?

As far as I can remember I always liked to draw. I was a shy kid and my world revolved around reading and drawing. I was such a little geek. All I would draw were horses and I remember that while drawing it was like I fell into a fantasy world, the stories I made up as I went along were so real to me. My parents would show off my drawings and brag about my drawing skills. But when I was old enough to realize that I wanted to be an artist and go to art school my parents stopped encouraging me. They refused to let me take serious art classes and art school, well, that was out of the question.

**MS:** That's typical. I was the same way but my dad discouraged me because "there was no money in art" and I needed a "real job" if I was going to survive in the "real world." You'd think they would

invest and encourage but it was quite the opposite. Now look at us, still being artistic in our 30's and neither of us wants anything to do with the "real world." Has *Assassin & The Whiner* always been the illustrated personal zine that it is now. What made you decide to be so open about your lifestyle and experiences to total strangers via the comic?

Ha! My parents didn't want me to get into art because, as they said, they didn't want me to be influenced by all the "freaks" involved. My dad wanted me to be a housewife and my mom thought I'd be an independent business woman. What were they thinking? Just a few months back though my mom said she regretted that they didn't sent me to art school and she said she felt really bad for that. I felt like saying "I told you so!" but I kept my mouth shut.

Yes, *Assassin & The Whiner* has always been an illustrated personal zine. I started it after I was up in Seattle, where I really got into comics, and came back to L.A. when the relationship I was involved in at that time ended. I started drawing "journal comics" to help me cope with everything that was happening. I never made a choice to be so open about my life. Truth is I didn't even think of it in that way. I was just writing about what I was dealing with in life.

**MS:** You've also been very open about your sexuality and relationships as well as all other aspects of your life (*like when you noticed that your "boobs had gotten bigger."* That was classic.). You've occasionally illustrated conversations with your mother over your sexuality and lifestyle. She thinks being a lesbian is just a "phase" and wonders when you'll grow out of it (*same with vegetarianism*). She blames it on the hippies and "free love" and is scared you'll never have children and will grow to be old and alone while never stopping to wonder if you yourself are actually happy with your life.

I guess this question is twofold; I was wondering when you came out to your parents and how hard it was. Also, if there were negative repercussions to your relationship with your mother as a result and if so, have they improved with time and does she understand the gay issue any better now?

Well, umm... in case anyone was curious, my growing boobs are now shrinking. When I came out to my parents? I never did so, meaning, I never had to tell them. Way back when I went away for a weekend with my girlfriend (*who I ended up living with for 8 years... talk about young love!*) to San Diego. My parents took my absence as a chance to search my bedroom where they came across some loveletters she had written me. When I came back home all shit broke lose. To make a long story short, my dad and older brother forced me to the car and drove me to a mental hospital where they tried to have me committed because of my "unnatural relationship". The hospital refused to admit me. I

went back home, grabbed some clothes and left. We didn't really talk for the next... oh... I can't remember exactly. 4

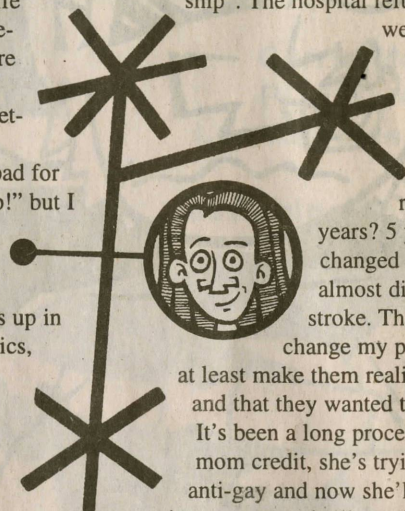
years? 5 years? What changed it all was my mom almost died from a bad stroke. That seemed to

change my parents a little... or at least make them realize their mortality and that they wanted to get to know me.

It's been a long process but I give my mom credit, she's trying. She was so anti-gay and now she'll ask me if I'm dating anyone and tell me that she hopes I find someone someday. It's like the fear of realizing how easily and quickly you can lose someone made us all realize to learn how to accept each other even if it might not be a close relationship. Am I making sense here? My dad still thinks homosexuality is wrong and I'm sure my mom does too. And don't get me wrong here, my mom still comes up with these whoppers (*you're never going to give me grandchildren, your life is going nowhere, etc, etc*) but if I look at in the the terms of years, the relationship is getting more accepting.

**MS:** You've touched on the issues of pornography in your zine and, like many others, you seem divided on the issues. Many feminists believe it is degrading to women yet many of the Porn stars are the first ones to defend their chosen career. I don't want to ask you to take a stand on the issue, as it's one of those "grey area" issues, but what are your thoughts on the porn industry and how women are viewed as a result?

Oh geez... don't think I have much of an answer here. Porn... really... it doesn't bother me. I could care less. But I guess I realize it's not the same for everyone. I mean, errr... hav-







ing trouble explaining. There are those that know that's what it is... porn. Just porn. Use it for whatever they want and enjoy. That's cool. But they know the reality of sex/sexual experiences. What bugs me is those fucked up people that see it as reality, that really think that all women want is to "get it" and that's all that they are good for (*am I making sense?*). Plus I know the sex industry can do a lot of damage to the women working in it. I also know there are some women female porn stars that love what they are doing and they have no problem dealing with it. More power to 'em! Unfortunately though, it still doesn't change how the fucked up dickhead thinks of women.

I gotta laugh though... like I don't ever rewind the tape over and over and watch again and again when some naked babe (*or boobs*) makes my mouth water.

**MS:** Has publishing your zine and distributing it been fairly easy so far or have you run into some problems? What are some of the problems you've ran into with underground publishing?

No, I haven't ran into anything that could be considered a real problem. For the most part it's been pretty easy. I xerox the copies myself and some really good, dependable distros and stores carry it. I sell a lot of issues through the mail. Of course there are some things that could be considered problems in underground publishing, namely you're going to spend a lot more money then you'll ever make back, but I think it's worth it. I definitely enjoy it. As I just mentioned there are some really dependable stores and distros. On the other hand, there are some that will never pay you and you'll never hear back from them again. That can be irritating.

**MS:** It was great to finally meet you at the Zine Conference in Bowling Green. I know you were uncomfortable at the last panel discussion when they asked you to sit in, but what parts of the Conference did you enjoy and do you have any (*constructive*) criticism about what could be done to improve it?

It was great to meet you too! Taught me one thing, to never speak in any type of panel type situation, esp if it's a classroom. Something about that classroom/lecture hall does it to me. I couldn't speak if I had to. I enjoyed just hanging around the area where all the tables were set up. Met alot of people that I've written to, such as you, which was fun. Saw one or two people that I can't say I was looking forward to seeing again. To improve it? I wish it was larger. Most of the people there where involved with it somehow, y'know, selling zines or whatnot. It didn't seem to attract much of an attendance. And for someone like me, Bowling Green is way out of the way to get to. I would prefer it to be in a major city that is easier to get to.

**MS:** Do you still go to shows as often as you did in your 20's and do you ever find yourself feeling jaded or condescending towards the the kids in the audience?

I rarely go to shows now. It just seems like I'm less interested in hanging out at clubs and seeing bands play. I hate to say it but unless I'm totally into a band, shows tend to bore me. I mean, once it really didn't matter. I was just so into music. I still am, it's just in a different way now. Maybe it's also because I quit playing in bands and going out to clubs just isn't the same anymore. Usually if I go out I want to go someplace with friends were we can talk and I don't have to strain my ears to hear the conversation. As for the kids in the audience, recently a friend and I were at a show. At the same time we looked at each other and said "Damn! I feel old!" If anything they make me feel my age, reminding me that I'm no young babe in the woods anymore. I remember going to shows as a teenager and seeing these people that looked so old watching the band and I was always like "what are they doing here?" Now I'm one of those people. It figures, huh?

**MS:** You've stated your attraction an alcoholic beverage every now and then, which usually ends up in weeklong benders. What's your poison of choice?

Attraction? I'm In love with the stuff! Problem is it's one of those bad relationships that you know you gotta get out of because it's going to do a whole lot more of harm then good. I'm into good ole beer. I try to stay away from anything with too high of an alcohol percentage because that always seems to be the contributing factor to bad hangovers. I've experimented and experimented and it seems that if I drink Asahi combined with this Australian beer that comes in 24 ounce bottles I tend to wake up the next day feeling, well, not much of a hangover.



Interesting how I went years with no hang-overs whatsoever. I am trying to cut back on my drinking and stopping these benders. As much as I love drinking I realize I do feel a lot better, and get more done, when I don't drink, but I don't want to give it up either.

**MS: You write about depression and dealing with internal strife an awful lot. I know from personal experience that alcohol only worsens a situation because it's a depressant. Have you ever tried meds? I've thought about it but I don't like drugs so I stayed away and just coped as best I could. What are some ways you've found to cope when you're bummed out?**

As they say... is it depression that leads you to drink or is it drinking that leads you to depression or is it just a circle where you can't tell? It's all so connected. Alcohol is like a saviour, at least for the night, but it also makes everything worse. In mood, depression, too hungover to get on with the day. I definitely can't say that I don't like drugs. I do, I just avoid them because I like them too much. As for medicating depression? I guess you could say what if you had heart problems and just ignored it? What if you had cancer and didn't try to do anything about it? Depression is a disease of the brain, shit ain't working right up there, yet so many people I know refuse to consider taking medication for it. So far, it is the only thing that has made a difference in how I deal with depression. So yeah, I'm taking official drugs for it now, wellbutrin and a couple of other things. It does help. Throw in some therapy and trying to learn how to make your brain re-think itself and it's the best combo in dealing with depression that I've ever had.

**MS: What's something people assume about you that isn't true?**

That I'm not that shy. I'm super, super shy, and I never ever act depressed around people. I put on a happy, cheery face and smile alot.

**MS: Name your ten favorite bands ten years ago.**

POP WILL EAT ITSELF  
MINISTRY  
SKINNY PUPPY  
Nick Cave  
CRIME AND THE CITY SOLUTION  
THRILL KILL CULT  
PALEHEAD (or was is spelled pailhead?)  
1000 HOMO DJ's  
REVOLTING COCKS  
Patsy Cline

(obviously 10 years ago I was totally into industrial/wax trax)

**MS: ...and your 10 favorite artists now.**

Moby  
PORTISHEAD  
CURVE  
GIRLS AGAINST BOYS  
SKUNK ANANSIE  
MASSIVE ATTACK  
The Crystal Method  
Jeff Buckley  
Sade  
GARBAGE

(This is just off the top of my head, I don't have a any particular 10 favorite artists. I listen to a lot of old soul and other stuff)

**MS: How long will you continue drawing and writing Assassin & The Whiner?**

As long as I feel the inspiration. I doubt for the rest of my life, unless I die young. But

who knows? I just might be a senior citizen still kicking out new issues. Actually... that would be really cool! I just took a 1/2 year break from doing any art specifically for Asswhine because I just couldn't deal with drawing it. I wrote lots of stuff for it and did comics for other people though.  
(I must inform you that a 9 year old kid is blasting the same BON JOVI song over and over and singing along with it in the same room with me as I answer these. BON JOVI... never liked 'em, not possible that I ever will)

**Assassin & The Whiner**  
(Copies are \$1 ppd to:)

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# The Assassin & The Whiner 'Zine

**MORE  
THOUGHTS  
ON MY  
GROWING  
BOOBS**  
WEDNESDAY  
JULY, 1  
1998  
©CARRIE

I'VE BEEN TRYING TO  
FIGURE THIS ONE OUT  
FOR DAYS NOW... MY  
BOOBS.



**WHEN THE HECK  
DID THEY GROW?**



OKAY. I THINK THIS IS  
A GOOD PLACE TO DO  
A BEFORE AND AFTER.



AS YOU CAN SEE  
MY BOOBS HAVE  
CHANGED.



YEP! THEM  
SUCKERS  
ARE BIGGER!



WHY WOULD THEY  
DO THAT THOUGH?



ALL THAT I CAN FIGURE  
IS IT'S RELATED TO MY  
RECENT WEIGHT GAIN.



CHECK THE AFTER  
PICTURE AGAIN.



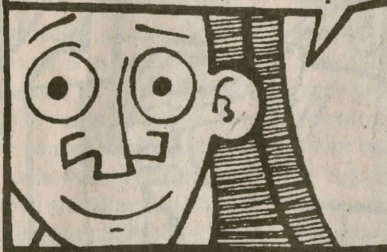
NOT JUST BIGGER  
BOOBS BUT ALSO  
STOMACH FLAB!



HANGS OVER  
MY PANTS. IT'S  
NOT ALWAYS  
COMFORTABLE.



I SWEAR THAT I THOUGHT  
I'D LOSE SOME WEIGHT  
WHEN I QUIT DRINKING.  
MAKES SENSE, RIGHT?



BEER HAS LOTSA  
CALORIES. ADD  
UP 8 OR 9 BOTTLES  
A NIGHT AND THAT  
MUST EQUAL EXTRA  
POUNDRAGE.



**BUT NO!!**



I GAIN WEIGHT WHEN  
I'M NO LONGER DRINKING  
WITH ALOT LESS CALORIES  
GOING INTO MY BODY.  
WHAT'S UP WITH THAT?!



AND WHY DID I NOT  
NOTICE MY BOOBS  
GETTING BIGGER?



I KNOW IT DIDN'T  
HAPPEN OVERNIGHT.



**AND  
JEE-ZUS!**



WHAT IF THEY JUST  
KEPT ON GROWING  
AND GROWING AND  
WOULDN'T STOP?



**GULP!**

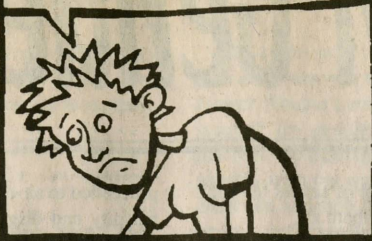




# ABORT!

SATURDAY  
SEPTEMBER 16  
©'99 CARRIE

YOU SHOULD FIGURE OUT  
A RELATIONSHIP IS HISTORY  
WHEN ALL YOU FIND YOURSELF  
DOING IS DISSECTING EVERY  
CONVERSATION.



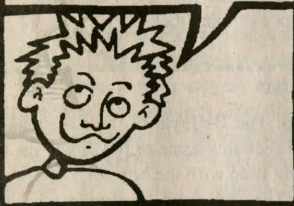
ALL IN HOPE THAT  
YOU'LL FIND THE  
WORDS YOU NEED  
TO HEAR.



Y'KNOW THE WORDS  
I'M TALKING ABOUT.



THE ONES THAT MAKE  
YOU FEEL GOOD. LOVED.  
THAT MAKE THE  
RELATIONSHIP WORTH  
BEING IN.



YOU SHOULDN'T HAVE  
TO WAIT MONTH AFTER  
MONTH JUST HOPING  
TO HEAR THE WORDS.



AND IF YOU NEVER  
HEAR THEM, WELL...  
ISN'T THAT A BIG  
HINT?!



RELATIONSHIP HAS  
MALFUNCTIONED  
ABORT MISSION!!



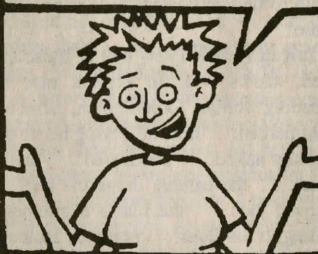
TOP THAT OFF WITH  
REALIZING YOU ARE  
ALWAYS WISHING THE  
OTHER PERSON WILL  
DO WHAT YOU NEED.



FACE IT. IF IT'S  
THERE IT'S THERE.



AND IF IT'S NOT YOU DO  
LIKE ME AND FOOL  
YOURSELF INTO BELIEVING  
IT WILL WORK OUT SOMEDAY.



I GOT SO GOOD AT  
FOOLING MYSELF THAT  
IT'S TAKEN ME UNTIL  
NOW TO FINALLY  
ADMIT TO MYSELF.



WHAT AM  
I DOING?



I'VE SPENT THIS WHOLE  
RELATIONSHIP IT SEEMS.  
WAITING FOR SOMETHING  
TO GO RIGHT. WAITING  
FOR MY NEEDS TO BE MET.



HAS IT HAPPENED?  
NOOOOOO!!!



GIRLFRIEND?



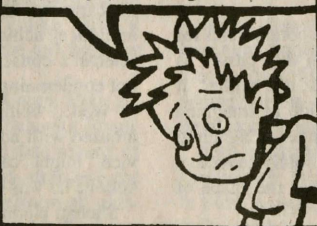
IT'S NOTHING  
BUT LONG  
DISTANCE PHONE  
CALLS.



I'VE BEEN TRYING  
NOT TO THINK  
THAT SHE IS NOW  
JUST A HOPE IN  
MY HEAD.



I'VE BEEN HOLDING ON  
BECAUSE EVEN THE  
ILLUSION FELT BETTER  
TO ME THEN NOT  
HAVING ANYONE AT ALL.



THAT'S A BIT  
SCREWED UP,  
EH?

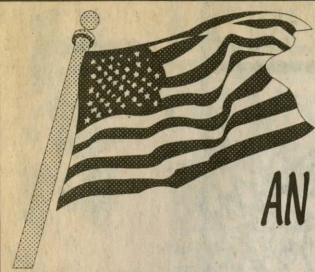


I'M SCARED TO BE ALONE  
BUT I ALSO REALIZE...  
I HAVE BEEN FOR QUITE  
SOME TIME.



# The Assassin & The Whiner 'Zine





# AN American Gendercide

By: Dick Atlas

I never seem to forget this segment of Phil Donahue:

Live studio audience, a room full of cameras [millions of eyes], watching/listening to a boy (about 14 or 15) tell his story of being sexually assaulted with a broom handle by a group of boys in a locker room situation.

At some point in the boys story, Donahue asks him to demonstrate the position he was in during the attack. Donahue proceeds to urge him to the floor. With the kid flat on his belly, Donahue makes a jabbing gesture about six inches above the seat of the kid's blue jeans "Like this?", he asks. My mouth fell open in a moment of clarity: No-one is awake. Everyone is sleeping through this horrible dream. Who or what in its right mind would ask someone to do this? But, Donahue doesn't see it. The audience doesn't see it. The camera with all its tiny, peeping [eyes] doesn't see it.

Maybe a few eyes see it, but can't object outright; can't stand up and say... Hey Phil, don't do that. Not nice. Not necessary. I'm not there. The event is already over. I witnessed pre-recorded abuse. Standard issue, approved by the boards and the censors and sponsors and all of what have you-'safe' media. Within range. Standard issue abuse. Approved recording of a bad thing that everyone in the room just watched.

What would I have done had I been there? Would I have been so entranced by the world of talk shows and the environment it established that I wouldn't even have realized what had happened until later, until I got some perspective?

I wondered if Donahue would have asked a girl to drop her body to the floor and assume a position suitable for abuse? I tried to picture it in my mind. I decided that Donahue probably would not ask a girl to do that. Why? Why not? How is it different? I didn't know because really it should be the same, but somehow I felt sure that Donahue had never asked a woman or girl to physically pose her victimization for the cameras [millions of eyes].

I don't know if Donahue ever did this with a girl or any other guest. I have no idea what Phil Donahue may or may not do given certain moods and opportunities. I'm not interested in him. I am interested in myself. I am the viewer. I am the absorptive sponge that sat wide-eyed-stunned and watched the whole event. I am the conscious mind that asked a potentially divisive question. I am the unconscious mind that put the image and the question on continuous loop through my thoughts.

\*\*\*\*\*

This is some possible Hollywood dis-information, an interesting rumor I heard several years ago about the television cop show 'HUNTER', remember it? Basic cop show with the male/female team that sur-

vives by maintaining a high level of sexual tension? If you've seen one, you've seen them all.

The show had been running for several seasons when it's producers decided to air an episode in which the female character was kidnapped and raped and tormented and the male partner saved her. THEN... the cop duo had the added weight of her victimization to increase the intimacy in their relationship, thus heightening the level of the sexual tension between them. (Sick, isn't it?). Supposedly, the show enjoyed it's highest ratings for the year with that episode.

THE RUMOR: the producers of the show wanted to do ANOTHER episode in which the female character would be raped and saved (since it was such a joyful hit the previous year). The actor said no and left the show.

The rape of women is erotic spectacle. What's he gonna do to her next? Tie her up? Rip her clothes off? Rape scenes are recreated not only in movie after movie, but also television drama and 'news'. Sexy rape seems to be everywhere or fragments of women seem to be everywhere or is there a difference anymore?

Just last week I saw one of those crime re-enactment shows with an explicit rape dramatization: Pleading woman, forceful man, cabin in the woods... commercial... now he's tying her to the bed... she appears naked... hands tied... one foot, then the other... the camera drags the bed... her tearful bruised face... the man's excitement... blanket falling to the floor... her back arching in afternoon sun through the curtains...

The woman on the show did not get raped, she was just standing in; double of a victim; representation of a victim. A leg... a bound hand... a breast, not quite to the nipple... pieces of female body fed one peek at a time... representing the victim.

In "Death at the Parasite Café", Stephen Pfohl writes:

*"As a man engulfed in a commercial radiation of heterosexual imagery I find it difficult to take my eyes off the terrorized figure of a white woman on the verge of being raped. Aesthetically raped on prime-time in the shape of inFORMATION. This show is obscene. The mandrags the double of the woman to her bed-room and pins her to the sheets thrashing. The double appears naked. As a viewer I am invited to follow the camera as it studies the woman's exposed thighs spread and bared shoulders inching toward her breasts, (4:37)."*

As Pfohl points out, this show is a commercial for the police. An advertising campaign that passes as both entertainment AND news. Really, it is neither. It is a re-enactment of personal violation as imagined by people who were not there. A fantasy. Engaging. Terrifying. "This is entertainment, a coldly seductive male fantasy that parasitically assumes the shape of inFORMATION, (4:37)."

If Donahue asked a girl to get on the floor while he

proceeded to air-rape her with an expression of paternal pity and disgust... would it... would it turn us on? Is that the way we like it?

Why is a culture that condemns rape so thoroughly fascinated with it as entertainment? Why continuously incite the very mixture of frustrations that make the act of rape possible in the first place? Why make it look sexy on prime time television? Why/how was it ever accepted in the movies? The theme is consistent in the story of our times.

\*\*\*\*\*

In "Stiffed: The Betrayal of the American Man", Susan Faludi recounts some of the things she learned from spending time with the boys of the Spur Posse. Remember? The kids from California who 'hooked up' for points and made their way along the media circuit spouting off about their exploits?

"Their reign in the spotlight began on March 18, 1993, when the police showed up at Lakewood High School and arrested eight Spur Posse members (and one more over the weekend) on suspicion of nearly twenty counts of sexual crimes, ranging from rape to unlawful sexual intercourse to lewd conduct with a ten-year-old girl. In the end, the prosecutor's office concluded that the sex was consensual and all but one count were dropped [except the incident with the ten-year-old girl], (1:107)."

Billy Shehan is what Faludi refers to as the "unofficial philosopher" of the Spur Posse. He is also the winner with 67 points (actually 66, but I'll get to that shortly). Shehan philosophizes about making himself a "brand-name". He wanted the Spur Posse to become a "brand-name". As far as he was concerned, and these other boys too—you are nothing until you are famous and you are not famous until you are a "brand-name".

In fact, naming was important to all the boys. The appeal of the Spur Posse was just that, a way for boys to make a name for themselves. The game worked like this: each girl the boy had sex with amounted to one point. When the number corresponded with a jersey number from the San Antonio Spurs, the boy earned that player's name.

Billy Shehan put it like this: "These girls are no names, we've got a name. That's why you are talking to us. It's all about brand-names, (1:105)."

Shehan firmly believed the media would catapult he and his team of macho boys into some kind of stars. He believed this despite the fact that Posse appearances were based on how much pleasure the audience achieved from shaming the boys. In Shehan's consciousness people were admiring him, not condemning him. How could this be?

Well... being flown all over the country, dined, amused with adult entertainment and limousine service, might cause any eighteen year-old boy to believe he was on to something BIG.

Shehan claims that Maury Povich himself encouraged the boys' appearance on his show by saying



"There are plenty of pretty girls on my show! Plenty of pretty girls!" (can't you just hear Povich saying that?). Then, people affiliated with the show asked Shehan to claim he had "scored" another point while in New York for the show.

Howdy'a like that for adult guidance? Billy Shehan was eighteen years-old, and asked to hit New York City at a cold run and "score" for the glory of every wild boy in the country (maybe the world). Billy Shehan never scored his 67th point, but he was both encouraged AND shamed simultaneously into claiming he had on national television.

\*\*\*\*\*

My favorite current talk-show is Teen Boot-Camp. This is a spectacle that should scare the shit out of everyone. It seems to be a format almost exclusively to Sally Jesse Raphael. She has her own goons; a pissed-off middle aged white woman with a degree in psychology, and a buffed up black military man in fatigues who has perfected the 'don't fuck with me' look.

The Boot-Camp format is popular, it airs frequently. The panel is generally made of young girls. Their crimes range from staying out all night, to having sex, to back-handing Grandma. The show begins by introducing the parents and hearing their version of stories about the evil child. When the live studio audience and the cameras, [millions of eyes], are fully engaged in sympathy with the parents and their troubles, the kids are called on stage one at a time. They make their way to a seat, beside a parent who just betrayed them, in a wave of boos and hisses.

"Do you like to stay out late?" asks Sally, (condescending head tilt).

"Yeah." Wayward girl answers.

"SLUT! TREAT YOUR MOTHER RIGHT! BOO! HISS!" The audience actively participates with the spectacle and its pre-designated meanings. This show is Teen Boot-Camp. These kids wouldn't be here if they weren't bad.

Once the audience is out of insults to hurl, Sally's professional abuse team storms the stage. The man is angry, frightening. He gets in the girls' faces, a half inch from their noses and yells at them. The woman stands behind the girls preaching about RESPECT and morality. The man makes the girls cry if he can, then laughs at them. The audience laughs and points and claps and whoops.

The teens are lined up military style and taken back stage. There the camera follows them as they are given fatigues to wear. They are told to do a hundred push-ups and berated for failing. After this, the girls will be taken by the professional abusers to a place where discipline will teach them manners.

On some of these shows, the man and woman go to the girls' houses in the middle of the night. Blitz Attack. They pound and scream on the bedroom door, then kick it open. Shining a bright light and cameras on the girl, they begin the abuse routine on a barely conscious victim.

One segment featured the woman abuser throwing a bad girl's stuff out her bedroom window screaming: "Clean this up! Clean this mess up!" Then she looked at the mattress and said: "Did you have sex on this bed? Did you? Well I don't like DIRTY THINGS!" At that point she made the girl help her push the mattress out the window.

Sometimes boys are on Teen Boot-Camp. They get the same treatment for very different behavior (thank GOD for equality!). I have seen more than several of the Boot-Camp formatted shows and strangely the panels have consisted of all girls or almost all girls. The couple of boys I did see were in trouble for fight-

ing and vandalism. Not staying out all night. Not having too many girlfriends. Is that why girls are more fun? When the girls are getting punished do WE KNOW there's gonna' be sex in it somewhere? Do we JUST KNOW it?

\*\*\*\*\*

Why are most of the available texts on the issue of men and women in society based on how we are different? Wouldn't our similarity be, essentially, more helpful? Do people pick-up an irresponsible book like Men are from Mars, Women are from Venus, and identify with the ways in which they differ from the other sex and stop there? Are we really so confused by one (an)other that the only explanations we can accept are ones that literally put us on separate planets?

The psychological division of the sexes is based on the oldest and most effective principle of war: DIVIDE AND CONQUER. And, what better place to start than putting that divide straight through the middle of the population? 50/50 standoff.

Of course, the division doesn't stop there. In fact, the divisions go on and on, getting more tedious and personal and subtle and internal with every step. It is impossible to speak of gender, race, sexuality, age, or class without taking ALL of those divisions into consideration. They are complexly inter-related. Defining and (re)defining these classifications as distinct groups that must be isolated to be understood, further obscures the possibilities for living in a creatively rich and engaging culture. Every fracture is a personally destructive and demoralizing myth.

Team Blue vs. Team Pink. These teams compete on a series of unequal playing fields, not for victory but for IDENTITY. And not only that, each team creates hierarchies within itself as they compete for scarce social privileges. While individuals handle these hierarchies in a variety of ways, the structure itself will have to be coped with in some way by every person. The criteria for these hierarchies are personalized by groups and create paramount realities for the participants (willing and unwilling). At a base level there is a system of patriarchal sexual politics that draws the initial boundaries for the way each team competes, and what it competes for.

In an essay titled "Men's Power With Women, Other Men, and Society", Joseph Pleck reflects on Marge Piercy's novel, "Small Changes":

*"In a flashback scene, a male character goes along with several friends to gang rape a woman. When his turn comes, he is impotent; where upon the other men grab him, pulling his pants down to rape him. This scene powerfully conveys one form of the relationship between male-female and male-male sexual politics. The point is that men do not just happily bond together to oppress women. In addition to hierarchy over women men create hierarchies and rankings among themselves according to a criteria of 'masculinity'. Men at each rank of masculinity compete with each other with whatever resources they have, for the differential payoffs that patriarchy allows men, (2:25)."*

Is Donahue somehow unconsciously linked with a larger emotion/reaction/reality of social language? Is there a form of suppression and (re)enforcement happening? How else could Donahue's re-creation of boys rape be accepted? A spectacle containing such a deep disregard toward an individual's pain and humiliation, escapes everyone's attention? Really? Is there a cultural language of abuse, neglect, violence, and power so subtle and accepted it can

emerge almost unnoticed in any aspect of life?

In "Promiscuties", Naomi Wolf talks to other women about a ritual among girls to single out and abandon an individual girl who's sexuality is evident and threatening. Threatening in two ways: competition AND the label of 'slut' itself. Girls, in their peer groups, find a slut, label her and punish her. From early in life girls learn to equate sex with punitive exile.

*"...a modern woman wakes up after a night of being erotically 'out of control' feeling sure, on some level, that something punitive is bound to happen to her—and that if it doesn't, it should, (5:82)."*

*"Where do we get the sense that our past must be immaculate, that our 'promiscuity', our being out of control, can lead us, if discovered, into symbolic or actual annihilation? (5:73)."*

It all begins with the abandoned slut. Most girls avoid the slut name like the plague, though some may react even more vehemently against being judged entirely upon her perceived virtue, which is a curse in itself.

SO... we get Teen-Boot Camp (of all things), a place where grown women can stand up and call little girls ho, slut, bitch; an accepted forum for the continued assault against female sexuality. (Against the most hated/fearful of all female archetypes: Teenage Whore). Thanks to Sally and her minions, women (and men?) get to (re)live this adolescent ritual of exclusion/punishment over and over and over. Women (and men.) continue to purge their anger in a socially acceptable fashion: against other girls and women.

Change the channel, we can watch the Spur Posse explain their game. Watch them strut? Sure, but the audience disapproves, kind of, sort of, anyway. If people disapprove it serves as validation/testimony to the WILD and DESIRABLE and MASCULINE nature of the boys and probably even brought out all manner of weird materialism among women. Bad Boy behavior. A claiming of primal desire. They are not headed to Teen-Boot Camp, by any means. Instead, they are invited to artificially bolster their status; lie about their shaky sense of manhood; manipulate the blue-smoke and mirrors of the masculine mystique.

What is REALLY going on here? The girls are merely symbols of success (Pleck). Even the sexual conquest itself seems to lack thrill. One of the Posse boys described feeling 'bored' while receiving a blow-job. I mean....how MISERABLE is this kid? He said it was all about points; all for the boys.

Someone was hurt by what the Posse boys did, that's why they were arrested; someone complained. The court may have judged their actions as technically legal, but did anyone have a discussion with them about sensitivity, about self-respect, about friendship, identity, caring, being a man? Where did they learn to behave so destructively in the first place?

Several forces are at work on these boys. One is a complete lack of language for boys to emotionally bond with other boys. You know what that means, don't you? That means you're a fag. Yet bonding with other boys in the form of competition, takes precedence over having emotional bonds with anyone. If girls are the appropriate gender for emotional exchange, why are boys treating girls like sub-humans? Because, the quest for masculinity can be dangerous. If you fail, your fag-ass could get beat-up, raped, tormented. The consequences of non-conformity can be enormous.

I bet you can relate to this social script: Two young



men hang together all the time, run around, watch TV, buy CD's, whatever. They spend time together because it's good company. When they socialize in a group setting someone might say "Where's your boyfriend?" or "How's you lover?" or some stupid shit like that. In many social environments this script is acted out repeatedly.

Male-male relationships are only acceptable when they are competitive and/or goal oriented (and YES, getting drunk IS a goal). It just ain't right for boys/men to enjoy one another's company for the sake of that company in and of itself. People feel the need to voice how uncomfortable they are with not only the presence of, but the idea of, a co-operative male-male relationship. Instantly the space for such a bond is denied. There is no social context for it to exist within (save the 'I love you, man', Budweiser moments).

*"Our society uses the male-heterosexual-homosexual dichotomy as a central symbol for all rankings of masculinity, for the division on any grounds between males who are 'real men' and have power and males who are not. Any kind of powerlessness or refusal to compete becomes imbued with the imagery of homosexuality. (2:25)."*

Women and girls symbolize an important boundary for boys and men. They form the eternal underclass (Pleck). This is the level of social/personal irrelevancy to which boys and men cannot fall except under special circumstances; like impotency at a gang rape. The Posse boys (re)enforced this underclass as a way of life. Indeed, sought their very identity through that (re)enforcement. "Men's social identity is defined by the power they have over women and the power they can compete for against other men, (2:27)."

The boundary lines for the sustained viability of the feminine underclass are drawn in silence. Important to recognize here is the COMPLETE ABSENCE of the experiential voice of girls. The Spur Posse boys had sex with how many girls? Plenty, apparently. Where are their stories? Where are their reflections on the boys who played this game? The female experience has been defined by the court, by the boys who may have violated them, and by our cultural acceptance of the idea that most girls are lying about rape.

Media is more than happy to give us the gagged and bound double of a woman being assaulted, voiceless/choiceless representative OR the happy-go-lucky teenage whore who is finally brought to the justice of Sally Court. Under no circumstances do we HEAR about her/hers REAL experience as interpreted BY HER/HERS as a subjective being(s). Rather we are fed male-measured linear definitions of female sexual experience, which includes rape BECAUSE patriarchy will determine whether or not it was rape or sex or possibly both. The boundaries are literally haunted by ghosts.

The power to name is the power to influence/create/sustain reality. Women have lacked this power since, at least, the beginning of history. Since the Garden of Eden wherein Adam was given the power to name all the creatures of God's Kingdom, including woman herself. It is for this reason that female experience often lacks any intelligible names; any visible reality. If a voice cries out and no-one chooses to HEAR it, does it make a sound?

Furthermore, as a consequence of major shifts in realms of social power men too have come to the threatening abyss of nameless, subjective realities. Like The Posse boys effectively chasing their 'brand-name', chasing an exteriorized NAME. A name that is not a unique position, or even a developed disposition, rather a conquered territory that belongs, lit-

erally, to someone else and only achieves viable payoff in the small, ethereal world of high school playmates. In dealings with women/girls who have, if not personally, then collectively, managed to incorporate some new names, new realities, substantive spatial systems of emotive relevance—the once obvious realities/names/meanings of men no longer make any sense. Indissoluble silence becomes a sick and unfortunate bridge between the sexes.

Even here in our super-civilized world, violence between boys and men is expected and ENCOURAGED. Violent episodes themselves are virtually ignored with the simple blow-off, boys will be boys. Reports on the Columbine incident reveal that Harris and Kleibold complained to the administration about violent harassment from other male students. The administration flatly ignored it. Why? Was it a male administrator who secretly despised perceived weakness in boys?

While the boys will be boys blow-off seems to work in favor of boys, it also works just as fiercely against them. The Posse boys were not convicted. They didn't go to jail OR Teen-Boot Camp, because they are boys doing what boys do. Maybe the judge was male and didn't really see a problem. (Maybe the judge was female and secretly despised little sluts). Bad boy behavior didn't keep Clarence Thomas off the Supreme Court; it didn't knock Bill Clinton out of the Oval Office. Could a judge be secretly impressed by displays of masculine distance and acquisition? Sure. Just the same as a school principle could feel animosity against boys who don't like getting beat up.

A member of an oppressed group perpetuating that very oppression by tormenting a member of their peer group with the precise abuse that larger society is dishing out, is a time honored tradition. The self-loathing/fear/shame that oppression produces turned projection upon peers, is an earmark pathology of oppressed individuals. People create the same abuse in the micro that is coming down from the macro. Girls do it in their peer groups and so do boys. Violence between boys is not always and necessarily the romanticized fight scene over Betty Sue outside the malt shop. It isn't about two guys of roughly the same power have a little fisticuffs. Often male-male violence is the brutal, consistent torture of both physical and psychological faculties.

Adults don't mind jumping in on all this malicious action. It's adult women throwing the slut moniker off her own shoulders and onto someone else. It's adult men who refuse to intercede in violence between boys. It's an adult telling a teen (or even a child) to "Take it like a man!" When are we going to realize that these accepted ideologies and behaviors are, in fact, abusive and negligent?

Much of the reality of boys and men as individuals is obscured in current American culture. The straight-white-male is the normative figure, any other kind of person falls into a special category ('women's studies', 'black culture'). These special categories were originally created to expose the fact that voices belonging to women and others have been historically omitted from dominant cultural narratives. However, like other attempts to rectify social wrongs and unrealities, I have to wonder if it is working for or against its purpose. Do these categories insist that those falling into them are NOT the norm, but something of special interest? Only the straight-white-male enjoys the context of normal and seen. But, is it enjoyment all the way? Does (re)enforcing this norm hurt those who fall into its un-named category?

Television, movies, classroom textbooks, religion, politics, all the BIG structures of society produce and (re)produce the figure of the straight-white-male as

measurement for all other things. But, individual men and boys are not figures. They are not symbols. They are guaranteed nothing. They have to fight and fight and fight and fight some more for every little thing. The figure of straight-white-male is NOT a reality for individuals, rather it is an all-encompassing (mythological) FACE of oppression. A FACE that oppresses everyone including the very group it represents.

The FACE of the normative straight-white-male functions as a mask. Many people take up this mask; including women, non-whites, and gay-men. These individuals choose to access social privilege and a sense of identity by becoming similar to that which oppresses them (counter-investment). It is, after all, the oppressor who receives the benefits society has to offer. The white-male (straight or not), on the other hand, is born with this mask. A mask which he may be unaware of wearing. A mask which causes people to point blaming fingers, hurl stones, and otherwise dismiss his sense of confusion and isolation. As time goes on the face of the individual may indeed conform to fit this mask.

In his story titled "Shooting an Elephant", George Orwell provides this insight:

*"When the white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy. For it is the condition of his rule that he shall spend his life in trying to impress the 'natives', and so in every crisis he has got to do what the 'natives' expect of him. He wears a mask, and his face grows to fit it," (3:6,7).*

Are men/boys practicing certain forms of oppressive and/or violating behavior out of an unconscious recognition of what women/girls expect of them?

Men and boys are blinded from their own oppression in ways that seem much like a sickness. One of the Spur Posse boys had this to say: "Girls can say whatever they want and it is believed. I just don't understand why they have so much pull, you know? (1:106)." This being said after the boys were judged NOT GUILTY on nineteen out of twenty counts of sexual crimes. Where are they getting the idea that girls have so much power? What has to take place socially for such a disjunction between experienced reality and internal perception to exist?

Another of the boys stated: "I think they were just out to get us, (1:106)." It seems as if these boys believe the whole world is out to get them. They are quick to blame girls and even expressed anger with certain media figures whom they perceived to have thwarted their climb to fame. At no time do any of them question their own choice to participate in the game. Do they know that much of their pain and shame could be avoided if they took greater care and respect with their own bodies? Do they understand that mutually respectful and negotiated sexual encounters would greatly reduce their vulnerability to girls they can't trust? None of the boys brought up the possibility that they may have, in fact, hurt someone (much less themselves). Instead they wobble on the line between conqueror and victim.

Males are raised to be sexually obsessed fighting machines. Even worse, the essence of both sex and violence have melded into a disconcerting singular act. A male friend told me the lure of pornography is the expression of female pain. He said that is the good part and I quickly reconsidered my connection to this person, but sadly realized that he was telling the truth where others might just lie.

The fact that 'we' have to face is simple: advertising and media expose 'us' to sexually brutal imagery and it turns 'us' on. Sexual impression is deep and resilient, it is the most personal and vulnerable aspect



of our private identities. **SEXUALITY IS PRECIOUS.** I hope I am not the first to tell you this.

In my research, I discovered another equally disconcerting reality of post-sexual revolution identity. Girls, being given permission to exert their sexual identity supposedly free of the virgin/whore dichotomy, are taking up the masculine standard. Many female narratives are emerging wherein adult women seem to suddenly realize that they have been mostly unconscious and virtually **ABSENT** from their own sex lives. These stories reveal a frightening social reality. Society changed, or tried to change, the double standard of sexual activity, but failed entirely to (re)define the course of negotiation. Naomi Wolf put it like this: "The virgin/whore split had not been integrated; rather, it had collapsed—leaving us, in some ways, with the worst of both persona's to contend with and the glamour of neither. Virgin? What's your problem? Whore? Whatever—what's your number? (5:122)."

It has long been the responsibility of girls to give form to sexual relationships by using their power of contingency. This means that it remains the girls' role to say yes or no depending upon whether or not the boy meets certain social and/or emotional agreements. Obviously, this is ridiculous and is precisely the reason the sexual revolution **HAD TO** take place. Everyone must **PARTICIPATE** in their own sexual negotiations. Boys/men and girls/women need to be equally responsible.

For at least one generation, girls have been attempting to establish themselves as sexual individuals based on another old cliché: what's good for the goose is good for the gander. Yeah, okay, sure... but has meaningless/boring/empty sex ever truly been good for anyone? If girls are frightened of using sex to get to some ulterior purpose, does all sexual negotiation smack of the hated/feared shrew archetype? Are boys experiencing a greater alienation because girls are failing to take up a prescribed role, while boys have no idea they even need to participate in anything save the fucking itself? Is society literally screwing us on this most important and personal issue?

\*\*\*\*\*

What do you get when you cross boys who seek their names from sexual conquest with girls who have been conditioned to accept punishment/desertion as a component to every sexual act? What kind of woman does a girl become when her identity is based on dodging names rather than creating one for herself? What kind of man does a boy become when the name he competed for lacks any meaning or satisfaction? What kind of people do we become when the act of rape and the act of sex are accepted as equal and interchangeable?

In Aldous Huxley's classic, futuristic novel "Brave New World", one of the many manifestations in a **COMPLETELY SUBORDINATED** society is forced promiscuity. In Huxley's vision, people who are seen spending time together, engaging in forms of love, are outcasted and considered dangerous. Could promiscuity, meaningless but frequent sex, truly be a component to our total and final cultural collapse? (um... YES!)

Women are oppressed by men. This is true. Men are oppressed by other men. This is true also. The language of competition, abuse and oppression **BEGINS** in the rank ordering of men among men and works its way down to the underclass of women, down to children and animals and plant life. It's a kind of trickle down theory of abuse, but unlike money during Reaganomics abuse crashes down in an avalanche.

Faludi points out an important truth—the women's movement, along with other movements like civil rights, have always used the war paradigm as a guide to victory, and it has worked. Feminism has always had an easily tangible enemy: Men. The problem for men, is not having this ready-made enemy. How can you be oppressed when you have already been identified as the oppressor? "The real danger for men posed by the attack that the women's movement is making on patriarchy is not that this attack will go too far, but that it will not go far enough, (2:27)."

**THIS IS, WAS, AND ALWAYS WILL BE A CLASS WAR!** Meaning: the have's vs. the have nots, mediated by a mass that has a little and is scared to death of losing it. All of the divisions/diversions we go through/are exposed to as individuals are part of maintaining a standard of oppression. "The relative privilege that men get from sexism and, more importantly, the false consciousness of privilege men get from sexism plays a critical role in reconciling men to their subordination in the larger political economy, (2:28)."

Pushing men farther into realms of silence/violence; ignoring their needs as human beings; essentially/effectively de-humanizing their pain while insisting that their story has already been told; is creating a level of pressure that could blow-up the whole world. **LITERALLY.** Remember, the American/Global systems of political economics are maintained through the violence/possessive lust/anger of men. Creating greater, more intense anger/sense of entitlement among men works like magic for the cause of world domination. Men have a brand new story to tell, though the words to tell with and the spaces to be heard in may not yet exist. If a voice cry's out and no-one chooses to **HEAR** it, does it make a sound?

As long as individual men are willing to protect the

socially sanctioned illusions of manhood (and individual women are willing to take-up these weapons as their own), the true powers that be will continue to use, abuse, and literally **KILL** all of us. The very language of oppression itself exists within the painful silence(s) of men. And patriarchy, being very sly, is quick to remind us that silence is one of the main attributes of a 'real man'. Convenience like that, can only mean one thing: the game **IS ON** and nobody I know had a damn thing to do with making the rules.

(Good luck with **YOUR** stories, whoever **YOU** are. As for me... I'll be somewhere/everywhere actively choosing to **HEAR.**)

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2. Kimmel, Michael S. (Ed), Messner, Michael A. (Ed.). **Men's Lives.** Macmillan Publishing Company, NY. 1989.
3. Orwell, George. **The Orwell Reader.** Harcourt Brace & Company, NY. 1984.
4. Pfohl, Stephen. **Death at the Parasite Cafe.** St. Martin's Press, NY. 1992.
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# Printed Matter

## ••••• Thirty-six zines and a book •••••

### WE OWE YOU NOTHING Punk Planet: The Collected Interviews Edited By: Daniel Sinker Akashic Books - New York - 2001

Though started as an alternative to the then "Punk Bible" *Maximum Rock And Roll*, Chicago's *Punk Planet* has come into its own over the last few years. They manage to combine politics and music while incorporating a sense of community by covering issues that not only affect punk rockers, but civilization as a whole. Although some portion of the punk populace still likes their music and magazines dumbed down with no politics whatsoever, *Punk Planet* has managed to consistently publish quality interviews that delve deep into not only the personal, but the political as well. Main man Daniel Sinker was approached about releasing some of the "best of the best" interviews in a book format and the rest (as they say) is history.

A lot of people scoffed at the idea of a book full of interviews, myself included, but when I got the final version in my grubby little mits, I was somewhat impressed. Sinker has arranged the interviews into six separate entities covering different aspects of punk rock. There's a virtual who's-who of punk heroes in here, but there are also loads of people from other aspects of the underground and that's what makes this an important read. *Punk Planet* understands that there is more to punk rock than three chords and a pint of Guinness. There is more to punk rock than pink mohawks and empty rhetorical slogans. The people interviewed represent their respective categories well and offer insight that even those outside of punk's little sub-culture would appreciate. Whether it's Noam Chomsky talking about the "Battle of Seattle" and the WTO protests, or it's artists like Frank Kozik and Winston Smith commenting on their contributions to the scene, it's all engaging and informative, yet still entertaining.

When Ian Mackaye opens up and explains how his band needs to keep changing and challenging themselves in order to fulfill their own creative desires, and you read about how they handle every aspect of their careers, you understand more about the man and where he's coming from. That's the whole point of interviews, not to find out who plays what instrument and what gear you're using. When SLEATER KINNEY and CHUMBAWUMBA talk about dealing with sudden superstardom and the adverse effects it has on you mentally and musically, it reminds you that these are still individual people no different from you or I. The overall theme is that the D.I.Y. spirit is alive and kicking. The need for establishing communication is alive and kicking. The need to form communities and express our joys and our rage is alive and kicking. The need to support the underdog and take back our lives from the megacorporations is alive and kicking. These topics are all covered, and suprisingly, it works. Thus, I must grudgingly give this two thumbs up. Oh yeah, fuckin' BLACK FLAG dude! C'mon already!!!!

### ASSASSIN & THE WHINER #13

Okay, listen up. Read the interview with Carrie in this issue of M.S. and check out the samples of her work, and if you still don't like her zine, kiss my lily-white butt. Assassin & The Whiner is my favorite comic zine because it's personal and honest and tackles difficult personal issues. This issue is no exception as Carrie brings up a topic from her past that shocked even me. There's some hardcore stuff in here. Just fucking buy it already cause she rocks AND she rolls!

Half Size • 32 Pages • Xerox • \$1 ppd.  
PO Box 481051 Los Angeles, CA 90048

### ATTENTION DEFICIT DISORDER #10

These guys keep improving and have come up with a winner this time around. This is basically a music zine but it's got loads of attitude as well as an alcoholic influence and these

guys aren't afraid to tell you that your band sucks. This time around they interview CRISPUS ATTUCKS, GRADE, JETS TO BRAZIL, JERSEY, Rats In the Hallway zine, Ben Meyer (who used to be the guitarist of NASTY SAVAGE, remember them?!!?!), and oh yeah, they actually did an interview with yours truly and Motion Sickness. Now you know they're demented. I liked the zine reviews and the CD reviews are hilarious cause they destroy some egos. To top it all off there's a 23 band CD sampler with a shitload of good bands like DROWNINGMAN, AVAIL, D4, TILTWHEEL, SMALL BROWN BIKE, etc. Check this out and see how stupid I sound when the tables are turned.

Full Size • Printed Glossy Color Cover • 80 Pages • \$5 ppd.  
PO Box 8240 Tampa, FL 33674

### BOOK OF LETTERS (Rich I. Mackin's) #12, 13 & 14

Three more issues of Rich's hilarious letters that he sent to corporations in an attempt to fuck with whomever has the unenviable job of handling PR at said corporation. Half of the time he doesn't get replies but when he does, the results are almost always humorous as some suit tries to answer his ridiculous charges with straight, polite answers. The letters themselves are the real gems in here though. Great sarcastic, shithead humor from someone who obviously knows how to push people's buttons and get under someone's skin. He's the kind of guy that writes to Kellogg's Raisin Bran and asks them how they can have two scoops of raisins in every box despite the fact that they have small, medium and large size boxes. There's tons of stuff in here. Great toilet rag.

Half Size • Xerox • 40 & 36 Pages • \$2  
PO Box 890 Allston, MA 02134

### CAUSTIC TRUTHS #74, 76, 77

Fairly straightforward music zine with columns and reviews. Number 74 has interviews with Punk Fiction zine, Frank Kozik and an article on Activism and why it's important. Number 76 has articles on biking and bad taxi drivers in Manhattan as well as other taxi cab nightmare stories. Joey Shithead from DOA even contributes a tale. Too cool. Number 77 has an interview with Aaron from The Probe (R.I.P.) as well as an interview with Vaginal Davis that was awesome. They also talk to famed artist Winston Smith which was way cool too! The layout was pretty sloppy and weak but the content had good stuff in every issue.

Full-Size • Printed • 32 Pages • \$7 ppd.  
PO Box 92548, 152 Carlton St., Toronto, Ont., CANADA  
M5A 2K0

### CLAMOR - April/May 2001

This magazine continues to progress and improve on an already great formula and style. This issue tends to focus on water issues, but like always, there are tons of other topics covered by tons of different contributors from the underground. If you're unfamiliar with Clamor, you're missing out. It's a professional looking magazine that relies on people like us for it's articles on important topics that fall under the categories of: Culture, Politics, Sexuality & Relationships, Media, Economics, and People & Places. This is a truly unique magazine in that it exists solely as an alternative to mainstream media and to help educate people with the simple truth. The fact that so many people from different spectrums contribute is a big plus. I especially like the introductory page at the beginning that has a brief statement about each contributor and what they do. It gives it a personal feel so it's not just a random name you've never heard of and it gives you a feeling of belonging to a community. The Sexuality pieces are always the highlight for me because you rarely see these topics written about or discussed anywhere in underground OR mainstream society. My only complaint (and it isn't actually a complaint) is that I wish the layout was a little more cutting-edge and radical instead of being

straight-ahead and somewhat dry. This is still an amazing mag that deserves and needs your support because they don't rely on advertising and keep the ads to a bare minimum. Great job guys!

Full Size • Printed Glossy Cover • 92 Pages • \$4 ppd.  
PO Box 1225, Bowling Green, OH 43402

### COMETBUS- "Lanky" #47

Imagine my joy when I received two copies of my favorite zine from Aaron! He went with a new printer and the result is a slick glossy cover and a flat spine that makes it look more like a book than a zine. The insides are the same though and I immediately set about reading this latest masterpiece. This issue focuses on relationship with a girl named Lanky that Aaron had back in his first year out of high school. It's great the way he ties the whole thing together with a familiar seam. If you've never read a Cometbus, you're missing out on the best writer to ever come out of the punk underground. It's truly fantabulous reading and a pleasure every time. Am I gushing too much?

Half Size • Printed Glossy Cover • 100 Pages • \$2.50 ppd.  
BBT, PO Box 4279 Berkeley, CA 94704

### DEAD CITY #6 & #7

This is a fiction zine full of short stories about living in Ohio and traveling and walking around. A lot of the stories revolve around a character named Gypsy and the people he encounters in his daily routine that is anything but a routine. I usually never read fiction so this is a nice change of pace, and the tales are short, so if it's not happening for ya, you can just move on to the next one. No harm, no foul.

Half Size • Xerox • 32 & 16 Pages • \$1(?)  
539 Washington NE, Warren, OH 44483

### DESTROYING ANGELS #2

A cool, different artsy type magazine with a dark slant and leaning towards a gothic-type thing. Features interviews with the musical artist known as Mortii which was enjoyable as well as an interview with artist Joe Petango who I recognize right away as the guy who's done quite a few MOTORHEAD album covers over the years. There's also a huge interview with the guy who has run the Psychedelic Solution Gallery in Manhattan for years. At first I thought this was just a Xerox thing, but the reproduction is actually quite good and it does justice to all of the art pieces that have been reproduced. This was a welcome change of pace.

Full Size • Xerox • 40 Pages • \$2 ppd.  
PO Box 40667 Portland, OR 97240-0667

### DRINKING SWEAT IN THE ASH AGE #2

This is a cool per-zine that really stands out as interesting as well as intriguing. Lots of little short stories and tales and little poetry type stuff thrown in but it's solid and there's plenty in here to satisfy. I liked the layout too which has cut-n-paste feel to it without sacrificing legibility. This was fun.

Half Size • 92 Pages • Printed Glossy Cover • \$3 ppd.  
PO Box 13077 Gainesville, Florida 32604-1077

### DWELLING PORTABLY- April 2001

This is a little "How to..." guide to living light and portable. Helpful hints on living in the wild in tents and shit. This is a total DIY resource guide that's as unique as it is intriguing. Tons of valuable info whether you're a hardcore survivalist or a weekend camper. Crazy yet valuable stuff.

Half Size • Xerox • 16 Pages • \$1 ppd.  
PO Box 190 Philomath, OR 97370

### ENGINE #6

Probably the best underground hardcore zine going right now (although Short, Fast & Loud is giving them a run



their money). Matt's been involved in the scene a long time and he has age on his side when it comes to perception so let's just say he's no bandwagon hopper. He loves hardcore and thrash and it shows in his writing. The articles and interviews are excellent and the reviews are also very knowledgeable with quality references. There are only three columns, and he put the zine reviews first which was another welcome weird twist. This issue had interviews with THE STITCHES (!!!), BENUMB, MK-ULTRA, JUGGLING JUGULARS, DAHMER, a band called MRTVA BUDOUNOST from the Czech republic, KILL THE MAN WHO QUESTIONS, FLESH EATING CREEPS, and the ultimate interview with Mr. Frank Discussion of the infamous late, great FEEDERZ!! Oh man, that one was fun! The fuckin' FEEDERZ man!!!! "Jesus entering from the rear..." ha-ha! I love that band. One of the first punk songs I ever heard! Ok, enough rambling. This mag is God.

Full Size • Newsprint • 64 Pages • \$3 ppd.  
PO Box 64666 Los Angeles, CA 90064

### FOOD GEEK #3

Small, pocket-sized zine put out by Carrie from Assassin & The Whiner that deals with various contributors talking about things they know, love, cook, or obsess about that relates to food. There are some cool short comics and recipes mixed in with the text and it's a nice thing to carry around in your back pocket to read when you're standing in line somewhere.

Pocket Size • Xerox • 36 Pages • \$1  
PO Box 481051 Los Angeles, CA 90048

### GET BENT #7 / UNSHAVEN CHI #3

This is a split comic zine but it's done by the same guy who happens to be a 37-year-old ex-military officer who lives with his parents and delivers pizzas. Oh yeah, he's a comic geek too. Get Bent is a twisted comic with a hefty sense of humor and Unshaven Chi has more of an autobiographical twist to it. The stories and artwork aren't necessarily above average but it's a quick, harmless read that was amusing to a certain extent.

Half Size • Xerox • 32 Pages • \$2ppd  
PO Box 7273, York, PA 17404

### GET OFF MY LAWN #13

This is a random zine dedicated to anger and hate... kind of. There are random pieces that are like columns without being columns and interviews with a French punk rocker, someone named RIOT DYKE, and a pop culture quiz to test your mental capacity. Just a zine put out by some bored kid stuck in a small town. Pretty rough around the edges and not much in the ways of content.

Half Size • Xerox • 24 Pages • \$1 ppd. (?)  
2206 W. Walnut, Springfield, MO 65806

### GLASS EYE Vol. 8 #3

Long running Northwest Ohio zine that covers everything from punk to metal to rap metal to just straight-up rock. This issue interviews The Scott Farkis Affair, Doro, Pesch, SPINESHANK, NONPOINT and more. Tons of local ads and reviews also.

Full Size • Newsprint • 60 Pages • \$7 ppd.  
PO Box 2507 Toledo, OH 43606-0507

### HOBBY BROADCASTING- Vol. 3, #3

Another quality issue of this mag that covers the underground pirate radio scene. Lots of news and updates on pirate radio stuff, an interview with some guy who was doing pirate radio 35 years ago as well as stuff on offshore radio. This is kind of like a "how-to..." zine that's mandatory for those involved with this scene. Pretty cool and done very professionally.

Full Size • Printed, Glossy Cover • 52 Pages • \$3.95 ppd.  
PO Box 642 Mont Alto, PA 17237

### IMPACT PRESS- #29, 30, 31

Probably the best political zine going and always packed with very informative pieces focusing on a wide array on underground left-ish issues. Their slogan is "Covering issues the way the media should" and it's pretty dead on. What issues you ask? How about: the military budget, Vaccine Conspiracies, Religious War Paradox, "Did Jesus Exist? Does It Matter", Ritalin, Conflicting U.S. Policy, Global Warming, and tons more. I wish they'd lose the music reviews though because they're kind of out of place in here. It's a great resource for finding valuable info on topics and highly recommended.

Full Size • Newsprint • 56 Pages • \$2 ppd.  
PMB 361, 10151 University Blvd., Orlando, FL 32817

### THE INNER SWINE- Vol. 6, #3, 4 and Vol. 7 #1

Definitely a hit or miss perzine that focuses mostly around Jeff and his ego, but he relishes in the bad just as much as the good. I always dig about half of it which makes it a great toilet read, cause you can flip through and read parts and then put it down and come back tomorrow (or later on depending on your body's biological clock). The alcohol theme continues, and hey, he's more consistent than most of us. No boring band interviews either heh-heh. The writing is solid, just not sure if you'll give a shit about half of the stuff.

Half Size • Xerox • 64 Pages • \$2 ppd.  
293 Griffith St. #9, Jersey City, NJ 07307

### JERSEY BEAT #67, 68

Two more thick as fuck issues from my main man in Jersey, one Jim Testa. He's been doin' this thing forever and along with Al Quint of Suburban Voice, is up there among my influences and inspirations. Just a good, quality punk music mag in the standard format of columns, interviews and reviews. Number 67 has RAINER MARIA (Yeah!), SAVES THE DAY, THE ANNIVERSARY, RADAR MERCURY, TEH LAPSE, RUSTY NAILS and NOVENA. Number 68 has AVAIL, PLUG SPARK SANJAY, ULTIMATE FAKEBOOK, IVET, XBXXR and THE QUEERS. There's also an extensive QUEERS tour diary by Joe Queer that is humorous but also really shows how fucked up this guy is and where his mind is. I haven't seen this many derogatory references about homosexuals in ages. There were more interviews with bands and also a piece on the Hoboken, New Jersey music scene. Solid issue and tons of text to read. Good job Jim.

Full Size • Newsprint/Glossy Cover • 132 Pages • \$3 ppd.  
418 Gregory Ave., Weehawken, NJ 07087

### THE MATCH! #96

This long-running anarchist magazine is always well done and quite informative. Even if you don't fully agree with everything Fred writes about, you'll find it interesting and informative. The underlying theme is basically anarchy, and anti-police state sentiments. There are too many issues tackled for me to go into detail but this is a very intelligent publication. Some topics include: New Bans On Species, Evolution Of Morality, Police Brutality, Protests, Fingerprint Myths, Anarchists In The Media, Crap Detection, and tons more. There are just loads and loads of text in here for hours of reading. Great job and well laid out too.

7" X 9.5" • Printed/Color Cover • 80 Pages • \$3 ppd.  
PO Box 3012 Tucson, AZ 85702

### MUSIC GEEK #1

Music zine with interviews with MINIM and Mary Prankster. Pieces on wrestling and punk rock television as well as show and music reviews round this out. Nothing bad, nothing great, but a cool first effort. I hope she sticks to it and grows cause there is a lot of potential here.

Full Size • Xerox • 22 Pages • \$2 ppd.  
PO Box 84152 Phoenix, AZ 85071-4152

### THE NEW NO-PEST STRIPS #3, and #9

A very "different" per-zine/comic from some guy named Yul. The guy's an exceptional artist, I gotta say that right up front. In issue 3 he discusses science and it's impact on his life, and in issue 9 he devoted most of the issue to futurized versions of old fangled inventions like digital cuckoo and grandfather clocks. There are also three pages of "real" comics like you'd see in Marvel or D.C. that are an amazing sample of another guy's work. Wish these were bigger though.

Half Size • Xerox • 16 Pages • \$1.25 ppd.  
PO Box 02222 Detroit, MI 48202-9998

### THE NEW SCHEME #2

This is a new music zine out and it's pretty fuckin' good and solid through and through. yeah, it's the basic "music zine" format but some of us still like reading about what our peers have to say. This features interviews with Al Burian (Burn Collector zine), CAVE IN, Second Nature Records, WAXWING, Evil Design, and EIGHT HOUSES DOWN. There's a nice mix of stuff covered as well as the usual reviews and columns, but the columns aren't at the beginning, which was different. Good job.

Full Size • Newsprint • 56 Pages • \$2 ppd.  
PO Box 19873 Boulder, CO 80308

### OFF-LINE #14, 15, 16

Off-Line combines political and social criticism as well as personal viewpoints and isn't shy in taking a stand. The latest issue has a huge article on what's going on down in Columbia (uh... South America, not Missouri...) with the war between the government and the guerillas and the U.S. sponsored training camps for Colombian soldiers. It's pretty thorough and well written and will be reprinted in an upcoming issue of Hodgepodge #8. There's also an extensive piece on the pros and cons of heavy metal that is written in an interesting forum between the two editors who also happen to be a couple. Quite unique although their area of expertise in metal is way after my period. Still, Off-Line manages to mix political issues with independent thought and it works well. The other issues tackle subjects like Iraq Sanctions, Pacifism, and Student activists and protesters.

Half Size • Xerox • 64 Pages • \$1ppd  
35 Barker Ave. #4G, White Plains, NY 10601

### RUDE INTERNATIONAL- #5

Glossy mag that seems to have short interviews/articles rather than any type of in-depth coverage of any special piece. This time they talk with THE GADJITS and DANCE HALL CRASHERS with the underlying theme being "women in punk." They also have interviews with THE PILFERS, and articles on The Social Chaos tour and Joey Bishop, the last remaining member of the infamous Rat Pack. Slick and glossy with clothing advertisements.

Full Size • Color/Glossy • 68 Pages • \$3.50  
PO Box 391302 Cambridge, MA 02139

### SCHUELL #1,K,L

Small, pint-sized MRR type zine. J has interviews with THE ATARIS, DYNAMITE BOY, WORKIN' STIFFS and MOCK ORANGE. K has interviews with NERF HERDER, THE EYELINERS, GAMEFACE and 6X. L has interviews with ALKALINE TRIO, BEATNIK TERMITES and SCARRED FOR LIFE. Also has reviews and columns.

7" X 10" • Newsprint • 64 Pages • \$1 ppd.  
PO Box 4663 Lafayette, IN 47903

### SHIT OUT OF DRUGS, PUNK & NO LUCK #1

A cool hand-made zine full of short stories relating to drugs, punk and bad luck. I quite enjoyed this zine, as it is closer to my lifestyle and in this day and age of straightedge this, and P.C. that, it's nice to see that someone is still abusing themselves chemically and writing about it. Some of this shit was hilarious! Right on.

Half Size • Xerox • 32 Pages • \$1 ppd.  
123 Shady Hill Rd., Apalachin, NY 13732

### SHORT, FAST & LOUD #6

OK, this zine is the bomb. Fucking awesome hardcore zine and the layout puts me to shame everytime I look at it. Chris Dodge of SPAZZ and Slap A Ham Records puts this out and it mostly covers the extreme hardcore and power violence type stuff that is all short fast and loud. The columns are great and the interviews are awesome as well. This issue features ABSTAIN, HELLNATION, JLIAT, MOA and EXCLAIM. It also has a great part called "Whatever happened to..." and this time around they look up LARM and RIPCORN and take you on a pleasant journey into the past. Great idea Chris! Another gem is the "Gimme Five" segment which asks each member of the staff what are the five most forgotten hardcore bands and the answers brought back some good memories to this dinosaur. Bands like NOTA, THE OFFENDERS, UGLY AMERICANS, LIFE SENTENCE, VERBAL ASSAULT, FLAG OF DEMOCRACY, CRYPTIC SLAUGHTER, TH' INBRED and more. Ah... memories and old cassette tapes are all I have now. This is a quality fucking mag and the reviews are totally knowledgeable too! Get it!

Full Size • Newsprint • 80 Pages • \$3 ppd. (?)  
PO Box 420843 San Francisco, CA 94142-0843

### SLUG & LETTUCE #65, 66

Two more kick-ass installments of this long-running resource newspaper with great columns and info on keeping the spirit of DIY alive and kicking. This is pretty much an institution now and it's pretty much free but you should at least send \$1 for postage cause Christine doesn't make any money on this. I love everything, everytime, it's consistent and intelligent with a personal flair.

Tabloid • Newsprint • 10 Pages • \$1ppd  
PO Box 26632 Richmond, VA 23261-6632



### THIS WORLD IS BROKEN #2

This is a short zine filled with short stories of a personal nature from various different folks. Tales of punk rock love and travel and all of the things you come to expect from these personal-type zines. It was short (I already said that) but I enjoyed it nonetheless.

Half Size • Xerox • 20 Pages • \$1  
85 Scituate Ave., Scituate, MA 02066

### THROAT CULTURE #2

Pro-looking music mag with full color cover. Covers the harder-edge rock and metal scenes mostly. Interviews and articles on Apartment 26, Mayhem, SEPULTURA, IN FLAMES (!), MISFITS, SOULFLY, NILE, S.E.E.D., KRISIUN and more. The layout is solid and I like the fact that such a big mag takes the time to review zines. Most don't bother supporting the rest of the underground in this way. There's also a CD comp. that comes with it that is full of Colorado bands that I've never heard of. Pretty fuckin' cool if you're into more than just one type of music.

Full Size • Printed Glossy Cover • 76 Pages • \$3 ppd. (?)  
PO Box 9327 Denver, CO 80209

### TIGHT PANTS #5

I liked this personal zine a lot. It's hand written and Madeline illustrated it herself with "stickman" type simple drawings that adds to the personal touch. The intro summed it up nicely when it said "In a climate where humor in zines all but missing altogether, and the number of zines devoted to worship of Kathleen Hanna is somewhere in the triple digits, Tight Pants offers you a humorous and well deserved diversion." There were a couple of major stories in here, one was an anti-pet rant and another was an article comparing junk food (candy) addiction to crack addiction and then there was a huge story on the history of breakfast cereal. I know it doesn't sound that great from that description, but it was a fun read, and that's all it set out to do.

Half Size • Xerox • 52 Pages • 2 stamps  
PO Box 23 5001 Amherst, MA 01002

### TRUCKSTOP MAGAZINE #12

Very pro looking mag that covers a lot of skateboarding stuff but I was pleasantly surprised to see an interview with St. Louis' own VERY METAL in which Pat states that there aren't any good zines in St. Louis (fucker). So much for the interview I was gonna do with them. Musically, there are also interviews with FACE TO FACE and FISHBONE, but most of the zine focuses on skateboarding. The quality is great and the photos look good too, A lot of money went into the printing on this one.

Full Size • Glossy • 52 Pages • \$2ppd?  
4004 Sierra Madra Drive South, Jacksonville, FL 32217

### UNAFFILIATED #1

A very slim zine focusing on various political and social issues. Not much to look at from a Graphics standpoint, but some of the articles were interesting, especially the one about going to Philadelphia for a protest and getting arrested and witnessing police brutality up close. Other stuff on corporations and the evils of capitalism round this out. Wish it was thicker though.

Full Size • Newsprint • 24 Pages • \$1 ppd. (?)  
720 City Park A116, Fort Collins, CO 80521

### UNDERDOG ZINE #30

Continuing the fine tradition of covering the Chicago scene and proving itself a valuable resource and a fine read. There's always some type of historical related article and this time they take a look at the history of bathing, a most un-punk rock activity it seems. Loads of good columns and articles and a great toilet read.

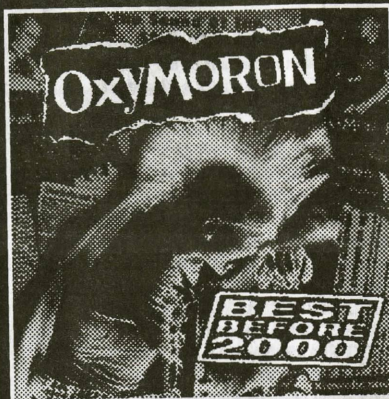
Full Size • Newsprint • 48 Pages • \$2 ppd.  
1513 N. Western Ave., Chicago, IL 60622-1747

### ZINE GUIDE #4

Hands down the best zine resource going right now. This fucker is thick and packed with info on zines of all shapes and sizes. I don't even wanna think about how much time went into this. The cool thing is not only are there listings, but there are surveys with other zine editors, and record label people on their favorite and least favorite rags. Also stuff on the 440 Most Written About Bands and tons of other cool stuff a zine geek like myself enjoys. Great job and worth the \$\$\$.

Full Size • Glossy • 156 Pages • \$6  
PO Box 5467 Evanston, IL 60204

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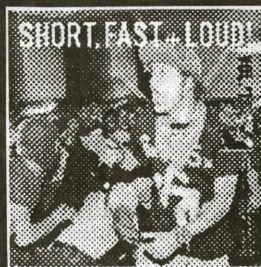
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THE REVIEWERS: Tim Byrnes, George Van Dyke, Eric King, Chris Huene, Brain, and everything else by Phil....

**90 DAY MEN- "It (Is) It Critical Band"** I consider myself quite fortunate or lucky? Yes, I do really like this band! Not only are they an incredible live band, but it appears that they have finally captured some of that raw energy in this here studio recording. I remember going to see 90 DAY MEN live in basements on Arsenal St. in south St. Louis, the Punk Paradise, or even at the old Cicero's and they always ripped. This record features a new boy in the line up of the already stable trio of Cayce, Brian, and Rob. He would be Andy on the Fender Rhodes or some keys? Rock on dude! Like the great Calcio Italiano (Italian Soccer) clubs, like AC Milan, Roma and Juventus, or the great players, like Batistuta, Shevchenko, and Zidane, these guys from Chicago (via St. Louis, Des Peres) are at the tops of their game. Fair dues! (Southern Records) GEO

**ADAMANTIUM- "When It Rains, It Pours"** Okay... I admit it, I'm getting old. I even remember before there was cable TV and video games, but this record makes me feel like the stereotypical parent/elder, and I don't like it. The things I kept thinking while listening to this were "what the hell are they saying?", "damn this is noisy" and "what's this guy so angry about?" Musically it has some interesting spots like on "Self Inflicted Stagnation" when they balance the intense screaming and pounding hardcore a little with quieter parts but other than this I pretty much just got a headache from it. (Indecision Records) CHRIS

**ADOLF & THE PISS ARTISTS- "Zero Hour"** Remember the old phrase "Punks 'N Skins"? Well, that definitely applies here, and the music is as much of a hybrid as the band members themselves. You get a nice mix of Street Punk mixed with Oi! and snotty punk that works well. The comparisons are endless, but they don't sound like any band in particular. Take THE BUSINESS, OXYMORON, COCKNEY REJECTS, BLITZ, and a host of other British bands and mix 'em with TOXIC REASONS and their political/social agenda and you've got the makings of a great record. Great singalong stuff with a great, hard driving tempo. This is head and shoulders above most of the street punk out there. I'll be keeping this one thank you very much. (GMM Records)

**AGENT ORANGE- "Greatest & Latest"** Like the title implies, this is a greatest hits package but it's got two new songs as well. The thing that's different is that they went into the studio and re-did all of the old tunes with the latest line-up that they've been touring as for the past few years. The new versions of "Everything Turns Grey" and "Bloodstains" are crunchier and a little faster and of course the production is miles above the original versions. Mike Palm's been doing this forever and it's nice to hear some of these old tunes as well as the new ones updated. I'm still kinda partial to the original versions though. I can't really say that this is mandatory, but it's still pretty fucking cool to jam on. (Cleopatra Records)

**AMP 176- "Repo'd"** This had me scratching my head cause I had read this band included former members of D4 and MAN AFRAID (both great bands) and this band has a guy named Erik but it didn't look like D4's Erik. Turns out it was a guy named

Sloan who was in both bands but not currently in D4. And as you might have already guessed the music didn't sound like either of the above mentioned bands and is more indie-rock or post-punk along the lines of POSTER CHILDREN but maybe a little more rhythmically intricate like JAWBOX, TEXAS IS THE REASON or THIRD HARMONIC DISTORTION. Very polished sounding and rocking and if you choose to cover a great band like DAG NASTY (they do "Never Go Back") you get points from me unless you butcher their song. I also liked the fit of the girl's back-up vocals that are on some of the tracks. Oh yeah... the layout and artwork are very slick as well. (Modern Radio) CHRIS

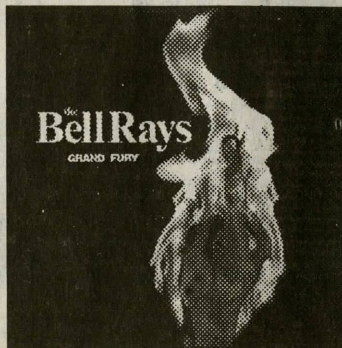
**ANAL CUNT- "The Early Years 1988-1991" 2XCD** I guess somebody had to do it and NG Records stepped up to the plate to deliver us with this unholy blasphemous hunk of ANAL CUNT that spans their "career" from '88-'91. I don't know if this is actually every single thing they released in that time span but there's a shitload of stuff on here and of course the sound quality varies from bad to worse with the recordings. There's so much on here that I can't even list all of the releases, but it includes a bunch of live stuff plus the "88 Song EP", "Apocalyptic Convulsions" 10", the "Another EP", the "5.643 Song EP", the "Unplugged EP", and the "Live EP". This also includes splits with 7 MINUTES OF NAUSEA, MEAT SHITS and PSYCHO. Geez there's a lot of fucking crap in here, definitely for fans only but it's nice to have it all available on one disc. Even though I hate 'em, I still like 'em. (Artemis/NG Records)

**ANAL MUCUS- "86-97"** How fitting that this follows the ANAL CUNT review. I never heard of these guys but while their songs are definitely longer than most A.C. songs, the quality is just as atrocious in spots. This is an acquired taste only. Some of the recordings are horrible and drop out right in the middle due to the fact that they're taken from studio recordings, demos, band practices, and the audio from video tapes (ouch!). There's over 57 songs on here that range from stupid metal to stupid hardcore with humor being the main quality. Some of this stuff is great, like "Trippin On The War" and "Dustbuster Abortion." I think these guys probably would've been amazing live but to those of us getting turned onto them 10 years after the fact, it's not as exciting. This definitely takes me back to the late 80's and reminds me of the band I was in where our main goal was to have fun, play fast, get drunk, and not take ourselves seriously at all. Cheers to that spirit. (Six Weeks Records)

**THE AUGUST PROPHECY- "Five Endeavors In Self Murder"** Only 5 tunes on here but the disc runs around 26:00 long so there's plenty of music on this. I guess this could be considered grind-death-noise-core or whatever, but I also hear some cool metal trademarks as well. I liked the eerily calm passages before they burst back in with total death a la NEUROSIS. It's like a mix of grindcore mixed with epic metal, no thrash on here, just a guy dying on stage and loving it. (Ohev Records)

**AVSKUM- "In The Spirit of Mass Destruction"** Wow... this looked like it might be a grindcore or thrashy metal band from the artwork so I was braced to "endure" and what comes ripping out of the speakers but old-school hardcore in the vein of DISCHARGE, EXPLOITED, AUS-ROTTEN or even old POISON IDEA. This has a great guitar sound (think Japan's DECAY) and just charges straight ahead for the entire 13 songs. Compared to the scads of other bands of this style this may not be incredibly unique but what saves them is how well done it is. Also I was surprised to see this was a Swedish band since it seems like Sweden has only been producing melodicore acts recently. If you like any of the bands above or old-school thrashy hardcore I've got 25 minutes of fun for ya. (Prank Records) CHRIS

**BACKSIDE- "Ten Million Strong And Growing"** This is some cool, blistering old school snotty punk played balls-out at light speed. These guys just tear it up. These guys have definitely been listening to their share of So Cal hardcore. There's a level of snottiness though that's got an East Coast feel too. Kinda like NOFX meets VIOLENT SOCIETY. Pretty cool. (El Pocho Loco Records)



**THE BELLRAYS- "Grand Fury"** Been waiting on this one for a long time and I'm happy to report that this baby delivers the goods. THE BELLRAYS simply put: rock. Their unique blend of rock and soul with all of the snottiness of the biggest spikey haired punk band sets them apart from 99% of the rest of the underground. On this latest disc, the band carries on in the tradition started on their last disc "Let It Blast" only the production has improved and they've used a few ad lib moments captured live to blend all of the tunes together. In fact, I'm betting a lot of this was recorded live in the studio as these guys are known for just letting the tape roll and going for it over and over until they're happy. The "MC5 meets Tina Turner" comparison can still be applied I guess but to me they've created their own style and sound that has THE BELLRAYS stamped all over it. Great fucking disc guys. Can I get an "Amen?" (Vital Gesture / Upper Cut Records)

**JELLO BIAFRA- "Become The Media"** 3XCD This latest spoken word album contains almost 4 hours of political and social commentary from Mr. Biafra during the year 2000. This one starts out focusing a lot on the recent Presidential election which we all know has turned into one of the biggest disgraces in American history. The first CD itself has a segment devoted to the Green

Party and Third Party candidates, but it also has a lengthy piece on the W.T.O. which goes a little more in-depth on just what is wrong with the that organization. Disc #1 rounds out with "Hellburbia" which was my favorite segment on the entire release. Jello hits a home run in describing the problems facing kids today and the inept responses by parents and media to school shootings and other tragic events. Disc #2 has almost an hour devoted to our environment and the latest in corporation-controlled raping and pillaging. Overall, everything Jello touches on is relevant and needs to be addressed in more open forums in society. If you've never heard one of his performances, you're in for a treat as he blends sarcasm with cold, brutal facts to illustrate his point while delivering it in an almost entertaining way. The sarcasm is at its best when he refers to George W. Bush as "King George II" and Al Gore as "Prince Albert." Half of this CD will have you cringing or angry, while the rest will make your jaw hurt from laughing so hard. He really is shaping up to be one of the premiere, dominant speakers as a force for change. This is highly recommended. (Alternative Tentacles Records)

**BLACK CAT MUSIC- "The Only Thing We'll Ever Be Is All Alone"** Threw this in the headphones to do the exercise bike after a late night of hammering Newcastle Brown and I swear this record made my hangover go away. Or maybe it was just the exercise, but either way this is way cool tough sounding psych-rock. It's not fast or super heavy but really grooves and rocks in a way that reminds me a lot of THE MURDER CITY DEVILS on "Empty Bottles, Broken Hearts" without the keyboards. The couple of slower tunes in the middle didn't catch me a lot but the other six are really strong. This is a collection of songs that includes some new material and some older harder to find stuff. I'll be watching for these guy's records now. Maybe catch them at next year's Shakedown? (Cheetah's Records) CHRIS

**BLACK EYED PEAS- "Bridging The Gap"** There's a nice mix of different hip-hop stylings offered on this which makes for an artistic record rather than just a "rap" record. BLACK EYED PEAS incorporate trip hop, jungle, hip hop and mix it all up with samples, scratching, great back-up vocals and original music to form a blend that transcends the individual genres. There's a laid back approach to most of the songs in that they're smooth, but got a nice groove going on to keep you moving. Every track is danceable and the lyrics don't have to resort to a million curse words and derogatory statements which immediately sets them apart from the hordes of hip hop bands out there. There's a strikingly mature feel to the whole project which bodes well and makes for a pleasurable listening experience. (Interscope Records)

**THE BLOOD BROTHERS- "The Adultery Is Ripe"** From the guys who gave us WAXWING and SHARKS KEEP MOVING, the brothers tempt us with some screaming, raging, 90 DAY MEN-ish, indie punk rock! This was a pleasing surprise! I was expecting some Get Up Kids pop stuff, I don't know why, but got ten songs in twenty one minutes. I can imagine their live performances would be quite chaotic and full of



spontaneous energy.- They remind me of the days when Vinnie Jones was playing football and grabbing some nuts while at Wimbeldon in the Crazy Gang. He was always stirring shit up as an aggressor, with wicked ass tackles. (Second Nature Recordings) **GEO**

**THE BLOW UP- 7"** These guys kind of bothered me the first listen (I think it was my hangover), but on the second and third, I was hooked. More of a swirling, feedback laced, bottom dweller feeling to it. Right when they seem to lose all cohesion, they pull it back together with a hook or a well placed power chord. "Black Lipstick", on the b-side is a great fuckin' song, I hope these guys tour and grace St. Louis with a show. They seem to be one of those bands you see live and they knock your dick in the dirt. (Empty Records) **ERIC**

**BLUETIP- "Polymer"** Fair dues, my friends, fair dues! This is another fabulous recording by BLUETIP, as well as another fine production by J. Robbins (BURNING AIRLINES, JAWBOX, etc.), and yet another unforgettable layout. I could go on and on about the graphic design, but you will just have to go to your local independent record store, buy this record/CD and just see for yourself. I will, however, comment on the quality of this band. Jason Farrell is a rocker, who can flat out write some emotionally-fueled hard rock songs that borders, rather parallels melodic, post-hardcore. Well, they are a D.C. band, right? Failure to compare them to anyone but Manchester United would be a wrong. BLUETIP is a great band, plain and simple, just as Man United are a great football club. (Dischord Records) **GEO**

**B MOVIE RATS- "Bad For You"** This band kicked my ass in Vegas so I couldn't wait to hear their new record. I'm happy to report that it delivers the goods and sounds almost the same as they did live, except live they had a new second guitarist which made it all that much more mighty. What do they sound like? Well, I'd like to say a cross between everything that's good about GLUECIFER and THE DIDGITS. Derek Christensen can belt out the vocals which is what really reminded me of GLUECIFER. This is just great down & dirty punk rock, like everything else on this label. Oh yeah baby. It's all about the rock. (Junk Records)

**BONECRUSHER- "Followers Of A Brutal Calling"** This is some damn catchy singalong street punk. Is it Oi? I wouldn't know, I just know it's simplistic yet it's loaded with plenty of hooks and singalong parts. Pass me a pint of Bass mate and lace up your boots. This would probably get me off the barstool live and get me in the middle of the action. Kickass street punk from Orange County. (Outsider Records)

**BOW ROETHKE- "What Was A Scare"** CD/EP I'm sorry but this was pretty lame. It was just five songs of straight-up simple guitar strumming and basic drum beats. Kinda acoustic but clean through an electric guitar instead. The vocals were the bright spot but while the vocalist has a cool voice, she doesn't show any range on this and sings all five songs in the same low, depressing style. Not my cup of tea. (Empty View Rrekerdz)

**THE BRAILLE DRIVERS- "White Dwarfs And Red Giants"** Not only do the BRAILLE DRIVERS carelessly straddle the dotted lines on the highways on the east coast, but they also hail from Morgantown, West Virginia. I had to get my map out for that one. My advisor taught P.E. and coached soccer there, weird? THE BRAILLE DRIVERS have been compared to GUIDED BY VOICES, HUSKER DU, MISSION OF BURMA and even early WHO. Their sound is filled "with crackling guitars, lilting harmonies, bricklayer drumming, and perfect pop hooks." (I lifted that from their press release) This is not a bad 20-song debut, but I just didn't dig it. I did not hear any WHO comparison, maybe I was high? They get a lower division comparison, like Oxford United, who are sitting in the cellar in the Second Division. It looks like they will be heading for the Third Division where they will take longer bus rides and play on shittier pitches. (Molecular Laboratories) **GEO**

**BRANDSTON- "Trying To Figure Each Other Out"** A new 6 track record here from this "darkly passionate, emotive rock" band that offers some nice vocal harmonies accompanied by semi-aggressive post-hardcore licks. At times, I can clearly hear a TEXAS IS THE REASON influence. That's really not a bad thing, I loved that band bunches. Anyway, enough of that! Brandston are a bit like Wimbeldon, the first division English Football club, having been relegated then finding themselves struggling to gain a spot for promotion back to the Premier League. (Deep Elm Records) **GEO**

**BRASS TACKS- "The Good Life" 7"** Hands down these motherfuckers rock! Okay, imagine this, an airplane containing AC/DC collides midair with an airplane containing Motorhead somewhere over Madison, Wisconsin. It just so happens the Brass Tacks were passed out in the cheese field, directly in the path, of the debris. They picked up whatever instruments were left over and that's how they started to rock. That's why I believe this band smokes, and if you don't, you can go fuck yourself, because you are wrong, FRIEND! Go buy this right now if you know what's good for ya. (Headache Records) **ERIC**

**BRATMOBILE- "Ladies, Women and Girls"** Listening to this, it still sounds like 1993, when the Riot Grrl thing was in full-effect. BRATMOBILE have reformed and haven't lost any of the angry passion that spawned a movement (along with BIKINI KILL of course). Every song is punchy and snotty and songs like "Cheap Trick Record" and "Do You Like Me Like That?" show that the verbal assault is still in effect. The production's tight and crisp too with a nice heavy edge while still retaining the quirky punks sounds of yesteryear. Keyboards and handclaps add a nice touch to round out the package. One thing's for sure, it may be the year 2000, but these womyn are still pist. (Lookout! Records)

**THE BRISTLES- "Tattooed And Rotten"** Above average punk and Oi that reminds me musically of a slower RANCID or BOUNCING SOULS with the snottiness factor of BLANKS 77. Solid suck-some-beers music and lyrics about the typical punk stuff like addicts they know, being on tour, and looking back over a fucked up life. The dedication in the centerfold of the artwork is very funny with a list of who the record is dedi-

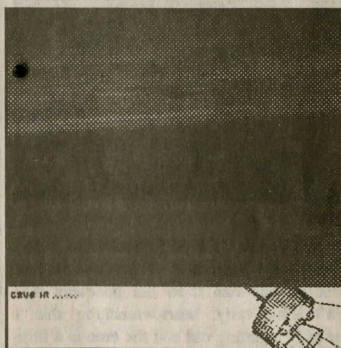
cated to including "All the straight-edgers who blow up McDonalds" and other funny ones. Of course there isn't anything too distinctive here and I could go for the vocals being a little clearer or mixed higher but this is just nitpicking. I know... Quit thinking, and start drinking. (Beer City Records) **CHRIS**

**BURN WITCH BURN- s/t** This is the new band featuring Rodney Anonymous' from THE DEAD MILKMEN but it's nothing like you'd expect. It's unique in that they've incorporated an old (I'm talking 1700's) style of music which includes mandolins and violins with a dark Gothic influence yet it retains an upbeat almost pop edge. Weird huh? Yeah. It's also an aquired taste. Not sure how many people will pick up on it and you definitely shouldn't check it out just cause you liked the DEAD MILKMEN. Comparisons range from JETHRO TULL to VELVET UNDERGROUND to THE POGUES. Definitely unique. (Razler Records)

**CARNAL FORGE- "Firedemon"** This was a pleasant surprise. Loads of intense (early) SLAYER-ish riffing and just pounding metal (remember that old EXCITER song?) done the way I like it. Thrash, thrash and more thrash with killer vocals and enough riffs to fill a vault. Ignore the name and the cheesy photo, listen to the tunes and you'll be blown away! This is good stuff! (Century Media Records)

**CATCH 22- "Alone In A Crowd"** It's 2001 and I'm still getting ska/carnival music for review. These guys are rehashing everything from OP IVY to BLUE MEANIES to MU330 and although it's tight and well done, and even a little fast at times, it's still just not my cup of tea. I would not suggest that you "pick it up-pick it up." (Victory Records)

**CAUSE FOR ALARM- "Nothing Ever Dies 1982-99"** This is a 'best of' release from this seminal NY hardcore band that spans their 17 years. It kicks off with two unreleased songs and then blazes through 17 more songs taken from mostly '82, '95, '96, '97, and '99. If that's not enough, there are two live shows thrown on at the end, one from 1982 and the other from 1998 in Germany. Old school, NY hardcore thrash that was so influential back in the day. This reminds me when punk and hardcore went hand-in-hand and weren't seperated into two entities. (Victory Records)



**CAVE IN- "Jupiter"** All I can say is if you ever wondered what doing amyl nitrate on the space shuttle would do for yr Rock band? Here's the results from that experiment.

Amazingly advanced art damaged rock coming from the mathematics nebula! (Hydrahead Records) **BRAIN**

**CAVE IN- "Jupiter"** They are a Boston 4 peice, this is their 3rd full length. They used to rock the roll-on-the-floor metal style, but they've evolved into this glorious, jawdropping force that makes me think of RADIOHEAD with ZEPPELIN's rhythm section, but if RADIOHEAD were 21 and spent their teen years in their parents basement playing along to SLAYER records, rather than being sullen and British. (Hydrahead Records) **JESSICA HOPPER**

**CELL BLOCK 5- "Push It"** There is a Doggystyle II feel on this one, maybe some old SNFU thrown in there also. Punk, but poppy. Sloppy but tight, sarastic but funny... do you get the picture? Looking at the layout, it appears that they are a riot when they play out! In the pictures they look a little older than what I expected. The singer used to front the SCREAMING BLOODY MARYS if that gives you any indication as to what you are in for with this band. It is punk rock, nothing more, nothing less. I would bet that it got a good review in Flipside magazine. I don't know how much I would play this but I would definitely go see them live. (Industrial Strength Records) **TIM**

**CHAINSAW MEN- "Electric Juju"** Straight ahead old school punk kinda like THE SAINTS. These guys are old-timers too, the band features Simon Drew (from Australia's VANILLA CHAINSAWS) and Steve Gardner (GAMMA MEN), hence the name of the band. The tunes are mostly uptempo with a full on guitar sound not unlike what ELECTRIC FRANKENSTEIN is doing. Good stuff. Check it out. (NKVD Records)

**CHE- "Sounds Of Liberation"** I'm currently behind the wheel of a mid seventies DODGE CHARGER! Purple metal flake, nitrous, the whole nine! Well now out the window I see Highway 1 goin' up the whole West Coast! I'm startin out in San Diego and headin to Seattle. With this record on I think an hour and a half is a realistic time frame for my arrival! I don't know, maybe this might be too much rock for the EMO set, too much roll for the "PUNK" crowd. Guess what? I really couldn't give two squirts of piss about either of them cause they all just seem to glow in radiant stupidity after this excursion into the land of bad ass. (Man's Ruin Records) **BRAIN**

**CLOSE CALL- "Too Close"** CD/EP What the hell is this? Thrash/hardcore on Espo? Cool. That said, I don't hear anything especially special. Bands like TEN YARD FIGHT come to mind and some other New York hardcore stuff. If you're into the kickboxing hardcore stuff you'll dig this I guess. (Espo Records)

**COLD- "13 Ways To Bleed On Stage"** More of the 90's modern alternative thing that is "sooo" popular these days. The vocals remind me of LIVE or PEARL JAM and musically they're heavier at times like GODSMACK or LIMP BIZKIT maybe? A unique point for me was the healthy sprinkling of industrial sound with loops, sequencing and keyboards that kind of reminded me of NIN or maybe even THE CURE. Not really my thing but in all honesty



this wasn't that bad and I enjoyed the fact that they weren't afraid to slow it up and just work a melody rather than impressing you with how heavy and moshing their songs were. (Flip/Geffen Records) **CHRIS**

**COLEKO- "Staywell Clinic"** Kind of a noisy mish-mash of a band that incorporates a sporadic playing style with short bursts of intensity. No mellow stuff or harmonies on this one folks, just 10 blasts of angst ridden, pissed off punk meets hardcore. Think RYE COALITION meets FUGAZI and they were pissed off to all fuck. (Cool Guy Records)

**COUNT ME OUT- "10"** One of the better straight-edge hardcore bands I've heard since ENSIGN came on the scene a couple years back. Most of the songs are fast and thrashy and their guitar sound brings to mind both ENSIGN and IGNITE because it's very razor sharp and constantly riffing and moving around... not just constantly chunka-chunka all the time. Even with these positives they failed to really kick my ass because the vocals and lyrics, although adequate, didn't really have anything distinctive to set them apart from other bands of the genre. Overall, if you like the current straight-edge scene then these guys are above average. I just found them a bit too by-the-numbers and lacking something unique to set them apart. (Indecision Records) **CHRIS**

**CREEP DIVISION- s/t** A fun nostalgic record for fans of roots sounding hardcore. This band is made up of members of GOOD RIDDANCE and SICK OF IT ALL playing the style of hardcore they first got into which sounds influenced by MINOR THREAT, INSTED, VISION and GORILLA BISCUITS. All the songs are fast and energetic with only slight breakdowns and steering clear of the slower moshy chunka... chunka sound. Lyrics are encouraging and of the positive "stand up" and "being strong" type similar to the aforementioned bands of the early era of post-hardcore. Although the band clearly is straight-edge, they don't come off lyrically sounding too condemning or preachy. This record isn't going to change any directions or trends of current hardcore... but I doubt it was meant to. From the sounds of these songs I bet it was just meant to honor a style of music they love and have fun. Which I did. (Indecision Records) **CHRIS**

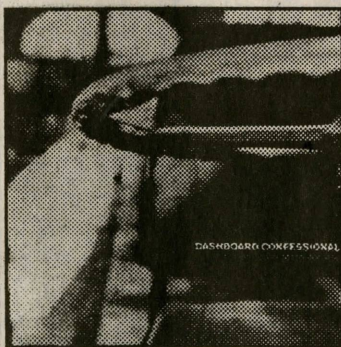
**CROM- "The Cocaine Wars 1974-1989"** Ok, this is like a joke/fun side project methinks since there's no info at all in the disc and there are so many samples, stolen riffs and inside jokes. The band is named after the God that Conan worshipped in the great early-80's movie starring Arnold Schwarzenegger. They even adopted their logo from the Conan logo. There are samples from the movie strewn throughout, as well as bites from SLAYER live, SABBATH, THE DOOBIE BROTHERS and more. Plus, they steal riffs from VAN HALEN ("Everybody Wants Some"), Robin Trower ("Day Of The Eagle"), and I think YES. That was half the fun, playing "guess the riff." Then they go on to butcher the first half of "Black Funeral" by MERCYFUL FATE and it just keeps going. There are some songs sprinkled throughout all of this madness and they are of the short, power violence nature a la SPAZZ but nowhere near as good and their about as half as long as the intro/samples. A novelty disc that I enjoyed but I wish I knew

who was behind the chaos. (Pessimist Records)

**CRUX- "How Does This Go?"** This full-length marks the end of this band and with it they've recorded 8 new songs and added a bunch of old stuff from '93. You can't really tell the difference outright though. The music is mostly loud, fast punk, but the vocals are quirky and remind me of old SNFU. I keep coming back to that comparison throughout the whole CD. Most of the songs are thrash and some of them wouldn't be out of place on an early SNFU record. Weird. Never thought I'd hear anyone else sound like Chi Pig. (Boot To Head Records)

**CRYPTOPSY- "And Then You'll Beg"** "Beyond Extreme" is a good description of CRYPTOPSY's latest release. These Montreal lads have pushed the limits and expanded on the sound they helped create with 1994's "Blasphemy Made Flesh", 1996's "None So Vile", and 1998's "Whisper Supremacy." This reminds me of a lot of the amazing shit on Relapse like TODAY IS THE DAY and DILLINGER ESCAPE PLAN. The musicianship is pushed in every level and the drumming and riffing are, quite frankly, "over the top." Words like "relentless" come to mind as I sit listening to this, "brutal" is another one. Jesus fuck this shit is insane. This ain't your mama's metal, no way, this is an acquired taste for these select few who can withstand the punishment. (Century Media)

**THE CUTTHROATS- "9"** Oh boy what a fucking surprise! ANGRY MAN ROCK! Some guys got together and decided that they had it up to here with all that stuff and they were going to start a band to vent anger and hostility through the modern wonders of mid tempo sludge metal! WOW they are soooooo pissed off! Fuck I mean do we need a version of UNSANE (one of the guys is from UNSANE who were great. WERE!) with another name. God forbid you might try something new?! What did melody ever do to you? Does any body know how to make music fuck anymore or are we stuck with this "Beat off REALLY hard after meth and brain presses" rock? (Man's Ruin Records) **BRAIN**



**DASHBOARD CONFESSIONAL- "The Swiss Army Romance"** This is basically an acoustic one-man show but goddamn if it isn't some tasty, heart-wrenching shit. I guess I'm getting old and the emo is a little more attractive to me but Chris Carrabba is one hell of a singer/songwriter. Normally I couldn't hang with this but this particular CD caught me off guard and was so purty I couldn't ignore it. You get 10 songs (and a bonus track) that take you on a journey

through pain and heartbreak. It's like the perfect soundtrack for my life over the last few years. Chris' vocals reminded me of ALKALINE TRIO's at times which shows how purty they are and the lyrics all dealt with personal issues. Quite tasty if you're looking for a change of pace. (Drive-Thru Records)

**THE DEAD BOYS- "Twistin' On The Devil's Fork"** Another disc of live stuff recorded at CBGB's in late '77 and late '78. The quality is pretty atrocious though and I can't see even a die-hard fan enjoying this. I don't know though, I could be wrong. (Dionysus Records)

**DEAD EMPTY- "Blame Luck Blame Fate" CD/EP** Raw, catchy and rockin street punk is what you get on this 7 songer. The artwork made me think they might be a more glam-punk type outfit like DIMESTORE HALOES or LIBERTINE with all the leopard print and flames but this is street punk mixed with a good dose of straight rock 'n roll. At times their sound reminded me of MAD PARADE, THE BOILS, THE BRUISERS, and THE EXPLOSION which I would consider compliments. Nothing new but really well done. (Cyclone) **CHRIS**

**THE DECALS- "You (That's All We Ever Talk About)" 7"** Cool, straight-forward pop punk with dual female vocals. Musically it's kind of a throwback to three-chord blues styled rock songs and sticks to the basics. I like the vocal harmonies too. Two simplistic yet satisfying songs that deal with relationship issues. (Fan Attic Records)

**DEWEY DEFEATS TRUMAN- "B-Sides, Rarities, and Outtakes"** This is actually the band's debut release, so don't let the title fool you. After totally alienating themselves from the rest of the San Diego rock scene, this trio offers up their version of Superchunk, Archers of Loaf, and Sebadoh indie rock. Having given these guys a considerable listen and also having just finished the Sunderland v. Middlesborough match, I see a connection between "Dewey rawk" and "Boro's" demise. Even though T.V. Terry Venables has taken over first team duties, I still sense poor results in the future. (Silver Girl Records) **GEORGE**

**THE DILS- "Class War"** Never heard of this West Coast 70's punk trio and I guess I missed out but thankfully I've got a little something to show for it now that this has been released. "Class War" contains both sides to the band's original 7" single that came out on What Records in 1977 plus a 10 song live set from 1980 that captures the fun and intensity of their super-charged and raw live set. I'm glad they left the between song banter in on this cause it gives more introspection as to what the band was about with their sarcastic comments and such. This is just cool, raw "punk" in it's early stages and the recording is pretty damn good compared to most shit from that era. (Dionysus Records)

**DISARRAY- "A Lesson In Respect"** This Tennessee three-piece blends a style of metal with elements of hardcore that falls into the aggro-metal genre. I'm reminded of parts of BIOHAZARD and a little PRO-PAIN. There's something missing though and it just didn't have that extra "umph" to push it up and make it stick out of the sea of bands out there. It's adequate but falls into mediocre territory too often. The Death Metal cover of

SKYNYRD's "Freebird" was interesting but reminded me of what TYPE O NEGATIVE did years ago and I hated that. This was alright but nothing revolutionary. It would probably go down cool live though. (Eclipse Records)

**DISENGAGE- "Obsessions Become Phobias"** You know they're on Man's Ruin, so you know it's heavy. These guys sound like if LED ZEPPELIN were tuned down and playing heavy SABBATH licks and they had Perry Farrell singing for them. Well, maybe not "His Janes-ness", but the way the vocals are layered, it remind me of early JANES ADDICTION at times. This is definitely in the hard/stoner rock category where the riffs are repeatedly smashed into your skull until you have no choice but to retreat or submit. The riffing is the highlight, it's tasty, catchy and heavy as fuck. What more could you axe for? (Man's Ruin Records)

**DISRUPT YOUTH- "Looking For Answers"** Not the typical drunk core that Beer City is known for. This is total hardcore Thrash! Straight forward no nonsense hardcore. Lyrics are political, personal and angry. The vocals are sung with a snotty almost UK punk sound. I hope that some how these guys make it here to the states to tour. Chances are I will never get to go to Australia to see them live! This is the brand new full length plus it has the bonus of their previous Beer City 7"s. I will definitely be playing this record over again. (Beer City Records) **TIM**

**THE DOGS- "Fed Up!"** Anytime I see a band with both a Rickenbacker guitar and bass you can assume they rock pretty heavy. THE DOGS hail from Detroit in the late 70's era and this CD is made up of tracks taken from different times and places in their short career. There's stuff from their singles, most notably "John Rock & Roll Sinclair" from their first single and there's also 9 songs from a live show in San Francisco in 1977 featuring "Slash Your Face" which SPIN magazine hailed as one of the 10 best punk songs of all time. I wouldn't go that far but the tune rocks. These guys settle in somewhere between 70's hard rock and THE RAMONES. Kinda a mutant rebellion against hard rock. It was pretty cool though. (Dionysus Records)

**DOOM NATION- "Dog Day After Doom"** This started off promising with some killer heavy riffing but kinda fell short after awhile and went into everything I hate about metal. Actually, I think this was originally released in 1994 and it also contains three tracks from an '89 demo if you're interested. I guess this is merging the boundaries between chunka-chunka hardcore and metal and almost ventures into RAGE AGAINST... territory at times but it's nothing I care to listen to. (Lifeless Records)

**DOWN BY LAW/PSEUDO HEROES- Split CD** The PSEUDO HEROES were all right. First song was nice. DOWN BY LAW kinda stunk it up though. Live tongue in cheek recordings of AC/DC, CHEAP TRICK, and LYNRYD SKYNYRD. Dave Smalley had good intentions I'm sure. They also did THE WHO and THE CLASH. Hey just as a change up how about putting tongue to cheek during THE CLASH. I mean I love THE CLASH an all but it's all too easy to tromp out the old rock songs in the ol tongue in cheek manner. Why not really throw em



for a curve and take the piss out of THE CLASH and give a straight faced heartfelt reading of Skynyrd's "Simple Man"? THE CLASH are sacred cows (and again I love em) but god damn does any one remember the fun of tipping the sacred cow? That's why I'm gonna record a stoner rock version of "If The Kids Are United" although that sacred cow gives off spoiled milk as far as I'm concerned. (Theologian Records) **BRAIN**

**DROPKICK MURPHYS- "Live On A Five" 5" EP** As you can probably figure out, this contains two live songs in the 5" EP record format. Unfortunately, my turntable won't play these so I'm not sure how good it is. I know that they play "Pipebomb On Landsdowne" and "Never Alone," so fans of the band will have to pick this up. Limited to 3000 copies. (Headache Records)

**DROWNING MAN- "Rock And Roll Killing Machine"** This is one of my new favorite things! People told me I would like this band. They didn't prepare me for the onslaught that I received! This is part Deadguy, part Dazzling Killmen, with some emo-ish breakdowns. The music is fast and frantic, with pummeling drums and over the top vocals that go from throaty screams to passionate singing. It is an all out mathcore blowout! Lyrically it has some of the more disturbing lyrics that I have heard in a while. This is not for the faint of heart! If you are a fan of pop and only like pop, THEN STAY AWAY! But if you like your music brutally honest, and heavier than hell you should run right down to Vintage Vinyl (or what ever the "punk rock" store is in your town) and buy this sucker! (Revelation) **TIM**

**THE DRUNKS- "Ruin It For Everyone"** The name says it all! Drunken street punk that is played well. Sloppy but not too sloppy. Stupid but not too stupid. Musically it's a mix of punk, oi and rock and roll. This is so catchy. This is way better than I was expecting. I think I am going to hit the repeat button and listen to it again! (Flat Records) **TIM**

**DYING FETUS- "Destroy The Opposition"** OK, I hated this. It's got some great riffing and thundering drums but the vocals fucking suck. No two ways about it, the vocals fucking suck. That death-growl-satanic thing is soooooo tired. I've heard dogs bark that sound better than these vocals. Are they supposed to sound "evil"? Well, they sound stupid instead. Fucking get some type of singer and lose the barking bullshit. What a waste of a talented band. Oh, but it's death metal right? So the vocals are supposed to suck aren't they? (Relapse Records)

**EASTFIELD- "Keep It Spikey"** Don't know much about these guys (and girls) but it appears to be a self-released type of thing. That means it'll suck right? Hold on though, maybe not. What I hear here is some cool, sinalong punk with enough snottiness to keep it catchy and nice versa. The male/female vocals work nice although, at times, the male vocals are just too clean and uninspired and have no range. Lyrically they're way more intelligent than the average Oi! band as they sing about relevant subjects like double standards (Phil Collins) as well as their favorite T.V. show and false idols. Kinda cool. (Self-Released)

**EAST-WEST BLAST TEST- s/t** OK, this is fucked up (but in a good way!). This is a collaboration between Chris Dodge (SPAZZ)

and Dave Witte (?). This is blazing, non-stop chaos from the word go. A lot of it is instrumental, but there are some great killer growls in there too. Pure, unadulterated thrash and grind that'll rip your face off while at the same time leave ya scratchin' your head wondering how they came up with this shit. The kicker is, the songs weren't "written." Dave threw down a bunch of drum tracks that were basically fast and faster, with no riffs or anything to work off of. The he shipped the tape to Chris who wrote songs for the recorded drum tracks. It's about as ass-backward as you can get and it fucking works!!! (Slap A Ham)

**THE ECLECTICS- "The Look Ahead"** Just like MU330, I gotta give it to these guys for at least attempting to venture forth and expand the boundries of an almost dried up genre. While their last album was dubbed the most important ska-punk album since OP IVY's "Energy", they decided to fuck with the rules this time around and they brought in a bunch of guest vocalists who are also friends of theirs and the result is interesting. Having a wide range of vocalists just makes the album that much more diverse and actually interesting. Dennis from 88 FINGERS LOUIE, Tim from JOAN OF ARC, Frankie from TEENAGE FRAMES, and Dustin from SKAPONE all contribute and the results deserve a reluctant "thumbs up." I guess if I had to listen to some ska, this would definitely be my first choice. Check it out. (Jump Up Records)

**ELECTRASY- "In Here We Fall"** Major label UK band blending all of the popular elements of old rock, with newer stylings (OASIS) and a little RAGE AGAINST... and trip-hop. So it's diverse, but in a "safe" way. This self-proclaimed rock band managed to turn ZEPPELIN's classic "Dazed & Confused" into a pop song which was annoying (why not just write your own lyrics?), and the overall CD reminded me why I despise so much of the mainstream music that you hear on the radio (and why I don't listen to the radio for that matter). (Arista Records)

**ENEMYMINE- "The Ice In Me"** Hmmmmmmmm... another CD that I couldn't pinpoint. Didn't like it, didn't hate it. Left me indifferent. It's heavy, I'll give it that. There are some cool metal-sounding licks in there somewhere. Describe it? Good fucking luck. No blatant comparison comes to mind which is a good thing. This band contains Mike from GODHEADSILO, Ryan from SOME VELVET SIDEWALK and Danny from MOCKET if that helps any. At least they're not doing rap-metal!! (Up Records)

**ENSGN- "For What It's Worth" CD/EP** I thought I was going to like this a lot more than I did. These guys have always been part of the hardcore scene that I liked since they didn't just do the slow moshy style, and often sounded more old-school and fast. These four songs though seem to be less of the style I liked even on the faster songs which sounded a little too much like the 90's hardcore thing (that is slower and metal). I think the last song "Left Hand Syndrome" was pretty cool though and have to admit in ten minutes worth of songs it's hard to get a good picture of where their sound is right now. Sorry for the indifference but on this one I'm not too impressed. (Nitro) **CHRIS**

**THE ETERNALS- "s/t"** The first song is a total rasta-dub ditty that I like quite a bit! The ETERNALS are Damon Locks (vocals/keys), Wayne Fontana (bass/keys/guitar) both from that weird art punk band, TRENCHMOUTH and Dan Fliegel (drums/percussion) who played percussion in TORTOISE in support of Tom Zeon his last U.S. and Brazilian tour. This record should be filed under: "minimalist-rasta-dub-jazz with some Nick Cave cocktail crooning." This is a remarkable recording, with a little help from two of the best mixers/engineers/producers in Chicago land, Casey Rice and John McEntire turning and tweaking the knobs and dials. It also features Jeff Parker (TORTOISE) on guitar ("Feverous Times"). Like the mighty Boca Juniors of Argentina, World Club Champions, which means that they are the best football club in the world right now, the ETERNALS should be number one in all the charts (reggae, jazz, alternative/indie rock....). Cheers! (Desoto Records) **GEO**

**EUCLID- "The Wind Blew All The Fires Out"** First off I thought that the name was pronounced just like the street here in St. Louis (u-kliid), but I was wrong, the press release says it is pronounced yul-sid. I hear an old DC influence on this, maybe the harder days from Fugazi. They somewhat remind me of Ink & Dagger also. They have a lot going on as far as the arrangements of the music. This is a good solid release. It walks the line between Hardcore/ Aggro/ Post Punk. (Second Nature Recordings) **TIM**



**THE EXPLOSION- "Steal This"** Lots of controversy surrounding this one as the band was forced to give a record to Revelation, hence the title. That said, one would think they would give them an EP of acoustic ballads just to fuck with them, but instead they deliver 5 news tunes that pack the same punch as their releases on Jade Tree. "Dotted Lines" is quite a surprise since it ventures forth into thrash territory and put a smile on my face, and the other songs all contain the punk rock snottiness that I've come to expect and love from this band. Keepin' it real in 2001! (Revelation Records)

**EXHUMED- "Slaughtercult"** My first taste of these guys and when I saw the photos of them shirtless and covered in blood and drinking blood I was assuming the worst. Thankfully this shit is fucking amazing so I don't give a shit if they dressed like Bozo the Clown. Goregrind? Death Metal? I think if you crossed SLAYER ("Reign In Blood" era) with a grindcore band, this is what you'd get. Pure fucking insanity and total thrash but then they've got guitar solos strewn through out and I swear I haven't heard that many whammy-drops on an

album since "Reign In Blood." A lot of the riffing is SLAYER-esque and that's fine by me too. Don't dismiss them as SLAYER clones though cause they're far from it. This shit is great! Um... one thing.... is a "corpse-blast" a bass, guitar or drums? (Relapse Records)

**EYEHATEGOD- "Confederacy Of Ruined Lives"** Ever want to know what opiates mixed with extreme hatred sound like in their seldom heard New Orleans metal form? Well I believe we got that right here for ya! If you need specifics check out the tracks "Jack Ass In The Will Of God", "The Concussion Machine Process" and "Last Year (She Wanted A Doll House)" then fix yr little pinned out gaze into my eyes and try to tell me that wrong! Perfect for watching home brew acid cook up with a loved one or watching the love of yr life pass balloons full of fine grade heroin he/she swallowed in BANKOK! Just stay away from amputee porn while listening. (Century Media Records) **BRAIN**

**THE FAMILY DOG- "So Cal Hardcore"** Nice generic title guys. How long did it take ya to come up with that one? This is Monty Messex' (DFL) new band and it takes me back to the old days of hardcore thrash with rough production. This thing is hardly "polished" in any sense of the word. Short fast bursts of sloppy thrash that reminds me of early BAD RELIGION and other OC punk bands from '81-'82 like D.I. It's alright, but as you may have guessed. You have heard all of this before. (El Pocho Loco Records)

**FEED THE MACHINE- s/t** Angry and politically charged crusty old-school thrash here not unlike what the 80's UK bands like DISCHARGE or THE EXPLOITED were doing. More contemporary comparisons would be AUS ROTTEN or VIOLENT SOCIETY but FTM aren't as good as the aforementioned bands and don't vary the tempos or structure of the songs as much. There is one speed: thrashy fast and one feel: chip-on-the-shoulder angry. I wish the vocals were a little more understandable too but at least they include the lyrics for these 11 songs which fly by in under 20 minutes. A little underdeveloped and generic but I like where they're trying to go. (Beer City Records) **CHRIS**

**FETISH- "Silver"** God this sucked. It was probably even more of a disappointment because of the label and the fact that I really liked the artwork. It was just a simple close-up picture of a mic with a blurry background and I guess I was thinking this might be a mod sounding band. God this sucked. Did I already say that? Bouncy alternative or heavy poppunk sounding music mostly and one of the more irritating singers I've heard in a while. His tone was kind of a nasally whine but of course trying to sound like a big rap-rock star. This record is littered with bad rap sounding vocals as well as "C'mowwn, motherfucker... C'mowwn's", and various other yelps and "Yeeeahaaahs." God this sucked. This record is full of lyrics like, "I'm a wealth of information... like a full tank of gas." Hello? God this sucked... Sorry I said that already. (Adeline) **CHRIS**

**FIELD DAY- "The Dawn Of A New Day"** What a surprise it was to see something new by these veteran melodic punk guys. Being from Canada obviously hasn't helped them out in the states especially from a distro



standpoint. Their first record "Friction" which was on Lethal is out of print and the "old + new" thing "Big Wheels" was available only in Canada. Nevertheless, now that Onefoot has them for a record this should be obtainable here easy enough so my advice is... GO GET IT! Their sound, although not sounding copied, reminds me of before melodic punk splintered into specific genres/formulas of "emo", "pop", "indie rock" or straight ahead "RnR" stuff. At times their sound goes in any of these directions but in the name of reference points I'll say ALL/DSCENDENTS (scratchy gruff vocals), DAG NASTY (cool guitar work + song structures), SAMIAM or FACE TO FACE (strong songs/lyrics) and I'm sure others that aren't coming to mind. So if you haven't been able to tell yet... yeah I liked it a lot. This is the best thing I've heard on Onefoot and if you like the bands above you'll dig this. (Onefoot) CHRIS

**FIFTEEN- "Hush" CD/EP** This is kinda dated by now but what the hell. The was like a pre-release to the full-length that is revealed next. It contains three songs of FIFTEEN styled music that you're probably already familiar with. As usual, the lyrics delve into important topics like domestic abuse and homelessness. The third tune is entitled MRR and it's Jeff's personal assault on the "bible" of Punk Rock. That said, my personal feelings are that I tired of Jeff's vocals long ago and this just doesn't do it for me musically. Yeah, the message is right-on more or less, but it's also "music" and if the music is lame..... there's not much left for me to be interested in. Portions of the \$\$\$ from sales goes to the Purple berets which is an in-your-face women's rights group in Northern California. (Sub City Records)

**FIFTEEN- "Survivor" OK**, it's official, I hate FIFTEEN. It was hard enough sitting through the 3-song EP but this full-length grated my nerves more than anything except that MR. T EXPERIENCE EP. Jeff Ott's vocals annoy me more than..... come to think of it, I can't think of anyone as annoying as this. What a compliment. I can't think of a single friend of mine that I could play this for that would even remotely like this. He's giving us old guys a bad name. (Sub City Records)

**FILTHY THIEVING BASTARDS- "Our Fathers Sent Us"** I popped this in and the sounds that came out sounded like vintage POGUES. So much so that I stopped the CD and pulled it out to make sure it was the right one and it was. This is a side project by Johnny and Darius of SWINGIN' UTTERS and it's their nod to Irish folk music. Most of this is acoustic but it's still cool if you like THE POGUES. Johnny's voice is eerily similar to Shane MacGowan's and it's a nice collection of pub music that's sure to please those who fancy a pint of Bass or Guinness. Good stuff! (TKO Records)

**THE FIREBIRD BAND- "The Setting Sun And Its Satellites"** What can I say about the FIREBIRD BAND that would be a fair statement? Well, the first thing I will say is that this is Chris Broach's (BRAID) new band and he has taken over the lead vocals. Also, the band is really not that new. They have been around since 1997. What was originally a side project is now a full time band, cool beans! I always liked Chris' back up vocals when he was in BRAID, "YEAH!" The band also features Erik Bozek, the for-

mer JOAN OF ARC and current member of GHOST AND VODKA, on bass (even though I heard a rumor that Ben Wilson, from MEI LING and BACK OF DAVE fame, was filling the bass duties). Anyway, what is the deal with all these ex- BRAID guys naming their new bands after cars, "FIREBIRD BAND", "HEY, MERCEDES" (the other members of BRAID) and wasn't there a SKY CORVAIR somewhere in the mix as well. I would have to say I like this record better than some of the BRAID stuff. Chris has written some quality songs on this release, as well as doing a BIG BOYS cover ("Sound On Sound"). I have to compare them to a decent, new Premiership club, like Ipswich Town. They have some proven finishers up front and are getting great results against some of the best clubs in the league. Fair dues to you! (The Mintaka Conspiracy/ Cargo Music) GEO

**LOU FORD- "Alan Freed's Radio"** "The most important thing is the obvious thing no one is saying"- Charles Bukowski (quoted in the liner notes) Damn good quote! Wish I would have thought about that when nobody said that this CD obviously SUCKS DOWN AT LEAST 2 PACKS OF ASS A DAY! My god almighty! If the world needed another fucking band of UNCLE TUPELO wandering minstrel wannabe hack shitheads maybe this would just sound half bad! But after the air has been polluted with 238 million guys from the city (who have never driven 1 hour on a gravel road to see their grandma) warbling about some WOODIE GUTHRIE hallucination they had the other night to a crowd of douche bags in dockers (who probably have never seen actual dirt) I think it might be played out a bit eh? So this poor schlep comes along. Maybe he's legit but all I can think about right now is: In 1975, did QUEBEC have Southern rock bands playing there?!!?! (Cargo/ Headhunter Records) BRAIN

**FOREVER GOLDRUSH- "Halo In My Backpack"** Country, roots inspired drive along the lines of OLD 97's and THE BOTTLEROCKETS mixed with an Eddie Vedder sounding singer. I'll pass. (Cargo Music)

**THE FORGOTTEN- "Keep The Corpses Quiet"** Produced by Lars of RANCID and it sounds great. This is cool, uptempo, snotty garage/street punk that's pretty damn tasty. Think early RANCID meets GBH and add a few other old school early-80's British punk influences to the mix and you get the idea. Actually, they remind me of THE DREAD at times too. Solid, straightforward punk that leaves me longing for simpler times. Good stuff. (TKO Records)

**JOSH FREESE- "Notorius One Man Army"** What a nice little surprise. I got a whole gang of stuff for review from Phil and the first one I pull out ain't half bad. A nice little damaged pop record. Now the question here is "WHAT THE FUCK IS HE DOING IN GUNS N ROSES?!!?!?" Shit this album is really damn good! It jumps between styles with ease, fully stocks more hooks than ELMERS BAIT and TACKLE, and rolls the rock right back into pop rock. Again... GUNS N ROSES?!!?!?!?! I'll put money down right now this album dusts anything AXL has in his little lemur-sized mind! Sorry that's really unfair to lemons. (Kung Fu Records) BRAIN

**FROWN- "Wallghost"** No song titles. No words at all other than the band name and album title. One track. Disc has no markings at all. White case with a blank CD! but when you put it on it is one big art damaged, effects drenched, feedback blanketed, throbbing skull fuck! If you work in retail or bars, this disc will for damn sure clear the mother-fucker out at closing time! Unless it's full of people like me who will either perk right up for another round or make you special order it from them. Have fun with the latter cause these kooks didn't even put a barcode on here! I think someone made this CD with the sole intention of getting under Phil's skin! Little did they know my silly ass would hear it and give it good review! Ha ha pick on Phil will ya?!!?!?! (Stateless Records) BRAIN

**FULL DEVIL JACKET- s/t** From the charred highway, flames, and skulls artwork, I was hoping this might be some motor-punk or RnR like TURBO A.C.'S or even NASHVILLE PUSSY but that was only wishful thinking. FDJ are 90's heavy alternative that would have been right at home on our newly reformatting "Extreme Radio" station. Chugging beats and surging guitars with the mandatory screamed parts in the middle of most songs makes me think ALICE IN CHAINS although there are probably more recent bands that this is even closer to. Production is of course top-notch and unfortunately this will probably make them famous or at least get them laid a lot. I should have known that when a full page of the insert is devoted to "Additional Engineering", "Assistant Tracking Engineers", "this & that Tech" and "so and so's Assistant" that there were too many cooks in this stew. (The Enclave/ Island Records) CHRIS

**THE FUCKING CHAMPS- "IV"** With a name like THE FUCKING CHAMPS, I was expecting balls-out garage punk. Instead, I got a CD full of instrumentals from this three piece. Their sound is rather technical, almost similar to a RUSH or IRON MAIDEN in lots of ways although hardly metal. The equipment used in this recording ranges from 9 string guitars to baseball bats. Weird. They list everything used in the recording process meticulously, like RUSH used to. This is weird enough to be interesting, but instrumentals leave me dry. (Drag City Records)



**GAMEFACE- "Always On"** Although their sound continues to "mature", this still has enough solid tunes to get a thumbs up. And if you're already a fan then you'll dig this just fine. There is still a little of the old pop-punk sound here but this is pretty solidly in college or indie-rock territory and even sounds almost "folky" at times. This is partly due to Jeff's distinctive vocals which I

admit are also one of the band's unique and strong points. Anyway, I didn't care for these moments which were on slower songs like "Balance" but luckily most of the record was their passionate rocking style like on "Laughable" or "Angels On The Wing". When these guys stick to working this territory they know well, they produce some damn fine music! (Revelation) CHRIS

**GAZA STRIPPERS- "1000 Watt Confessions"** I was really surprised when I heard that Lookout! signed this band because they are about as far away from the traditional Lookout "sound" as you can get without going Country & Western! Suffice to say, the new GAZA album is the sheer, balls out, snotty, fun record we all expected (for the most part) it to be. For their sophomore effort, they've added a little clearer sound and added a slightly poppier edge than their first release. This is in no way, shape or form Pop-punk though, this is balls out, DIDJITS styled Rock and Roll and Rick's sense of humor is prevalent throughout. Songs like "Mommy Shot Daddy" could've easily fit in on a DIDJITS album right next to songs like... well... "Dad." THE GAZA STRIPPERS put the "rock" back in "punk rock" and do it with an intensity and style that doesn't have to resort to mindless thrash to get its anger across unlike most hardcore bands. This new record should win them some new fans and if you've seen 'em live, shit, you already know what's up. (Lookout! Records) CHRIS

**GET HIGH- "IT"** Fairly good emoish herk and jerk rock. Catchy vocals. Nice production. The songs are well written. Probably real swell lookers. Just might have someone buried in their basement. Ya never know these things! Maybe it's just me, but I have the feeling I've been stalling until something offends me about this group and we are at the end of the CD (which I listened to all the way through) and I have yet to be offended! As a matter of fact, I kind of like these guys! The nicotine patch I've been wearing for 2 hours just kicked in so maybe... nah I like em. Check em out and don't go sniffin around their basement. (Espo Records) BRAIN

**GOAT SHANTY- "Encroachment"** CD/EP This Georgia band features ex-members of TRES KIDS and RASH OF BEATINGS. What you get are twelve songs of pure, unbridled fastcore that blaze by faster than a donut going into a cop's mouth! This stuff reminds me of other extreme stuff like FUCK ON THE BEACH or even FUCKFACE. Short and sweet and a taste of what's to come. Comes with a free goat! (No Records)

**GOATSLAKE- "Flower Of Disease"** I haven't heard shit this sludgy since ST. VITUS. Total Doom & Gloom in case you've never heard these guys. The kicker is that the singer can actually (gasp!) sing. It may be convenient to lump them in with the current stoner rock contingent but don't kid yourself, these guys are more like SAB-BATH on ludes and tuned even lower! It's cool in the laid back respect when I'm in the mood for something heavier than a lead pipe to the skull. (Man's Ruin Records)

**THE GO NUTS- "Dunk And Cover"** There is only so much I can bag on a band with a song called "(Lets Bring) Cheese To China"! It's kinda like beating a retarded kid up. (Lookout! Records) BRAIN



**GRADE- "The Embarassing Beginning"** As you can guess, this is a bunch of early hard to find stuff from GRADE and it was interesting to say the least. I absolutely love "Under The Radar" so I was wondering what the early stuff sounded like and I found it to be quite pleasing. I'll tell ya one thing, these boys were metal as a motherfucker. I was playing my old Madden '96 Football on Sega while listening to this and I kept forgetting it was GRADE and not some cool, obscure metal band. Some of the stuff is demo quality and one track's drums sounded thin like the drums on HELHAMMERS legendary "Apocalyptic Raids" CD although GRADE's drummer can (of course) actually play. That of course made me like it even more cause if it sounds good with that shitty of a drum sound, you know it's a good tune. GRADE fans won't be disappointed at all, well, then again, if ya don't dig metal ya might not like it. I'll be holding onto this one. (Victory Records)

**MACY GRAY- "On How Life Is"** This is one of my new favorite CDs. I can't get enough of it. Macy's unique, raspy yet smooth vocals shine over tunes that take me back to the days when Steve Wonder and Sly Stone were ruling the charts. Sure, I was a kid then, but I loved the old R&B Motown stuff. Still do. "On How Life Is" manages to capture the soul-stirring sounds of the late 60's/early 70's without coming off as "retro", yet incorporates hip-hop and 90's flava to create an amazing hybrid of danceable tunes that are as tasty as they are memorable. Now, about that song "I Try"; damn if it doesn't stir emotions in me right up there with classics like "What's Goin' On?" (Marvin Gaye) and "Let's Stay Together" (Al Green). I know that's some heavy duty company to be compared to, but on an emotional level, the chorus in the song has got a hook to it that pierces not only the heart, but the soul as well. This girl just exudes talent and has a special magic that could propel her into major stardom. I was actually stoked when she won a Grammy the other night and I could usually care less about that stuff. If ya like the R&B flava and wonder whatever happened to music with real soul, look no further. Go Macy, go! (Epic/Sony Records)

**HATEPLOW- "The Only Law Is Survival"** Pure grindcore death form this band featuring ex-members of CANNIBAL CORPSE and MALEVOLENT CREATION. I could throw all of the usual adjectives around like 'brutal' and 'extreme' but it doesn't really convey the intensity on this. It is pretty fucking brutal though. I especially like it when they slow things down and we get some nice riffing a la 80's metal and then it's right back to over the top thrash, speed, death. It starts getting a little old towards the end but it's still pretty cool. (Pavement Music)

**HEADGRENADE- s/t** Snotty, raunchy punk with a punch reminding me of if SPEEDDEALER and PIGMY LOVE CIRCUS somehow merged and wrote songs together. Maybe a little early NASHVILLE PUSSY mutated with early DOA? Pissed off, fast and short old school punk rock that's pretty damn cool. (702 Records)

**HEY MERCEDES- CD/EP** This is the new project featuring three-fourths of the now defunct band BRAID. I was never a BRAID fan, but I stumbled onto these guys when they played at one of our local drink-

ing establishments and I enjoyed their set. Big surprise to me. So I pop the new CD/EP in and I drive around with it in my CD player for two days straight and I like it. It tastes like a PROMISE RING and ALKALINE TRIO sandwich. Loads of purty vocals with catchy, emoish music but leans way more to the pop side of the fence. Methinks these guys could be a huge indie band. Favorite line was something like "It's a beautiful day to be sad." That one hits so close to home that it makes me think they've been destroyed by the same girls that I have. Good stuff. (Polyvinyl Records)



**THE HIVES- "Veni Vidi Vicious"** Ever since I got my doors blown off by their first full-length "Barely Legal", I've been eagerly awaiting the follow-up. This record, although not as manic paced and rippin' in a NEW BOMB TURKS vein, is still a garage-punk masterpiece. They get a groove going and before you know it your shakin' your butt and playing air-guitar not caring who might be watching. If you can sit still during shakers like "Die, All Right" and "Outsmarted" then you're either deaf or already getting cold. The only comparisons I can come up with are THE MAKERS, TEENGENERATE, or SCARED OF CHAKA but this is only in the tendency to play very raw and lo-fi but still rock like hell. Although this record has a raw garagey sound, I have continued to hear new things on repeated listens that I missed on the first few. I could go on and on but I'll just say that these Swedes have set a new standard for many other bands to shoot for, and they'll need to aim high. (Burning Heart Records) CHRIS

**HOMELESS WONDERS- s/t** For some reason I thought these guys were on the pop punk side of the fence at Suburban Home. This label's bands are usually either pop punk or hardcore with not much middle ground. These guys are not typically either one though which is cool enough. Probably closer to the poppy/emo side but the difference is how they play really fast and spastic and frequently sounded more like bands on Creep records. Bands that come to mind more from style than sounding like them would be MANNER FARM, MAN WITHOUT PLAN, THE VANDALS, and even a little DIGGER. Pretty cool with the main drawback for me being the quirky and eventually annoying instrumental parts that were sprinkled all over the record as either intros or breaks. They didn't seem to do anything for the songs and were just there. Ditch those parts which pretty much made up the entire aptly titled last track, "Wimpy" and this would be better. (Suburban Home) CHRIS

**THE HOPE CONSPIRACY- "Cold Blue"** HARVEST? HARVEST with a different singer? Yes indeed! This might be a little more creative than HARVEST was. Well rounded passionate hardcore. Lots of emotion flowing through this puppy. It somehow manages to stay heavy no matter where they stray off to. I could see these guys on show bills with EUCLID or DROWNING MAN and going over good with both crowds. (Equal Vision Records) TIM

**HOT WATER MUSIC- "Never Ender"** Well, they're back on No Idea Records where they belong after their brief stint with Some Records and they've released another collection of singles and rare tracks to tie us over until the next full-length comes out. The trademark artwork from Scott Sinclair is all over this fucker, like a personal exhibit, and the trademark sound and style is all too prevalent yet at times there's a little more subtlety than you find on their albums. Still, the combination of rage and passion (I know it's a cliché at this point but it still holds for bands like these guys and AVAIL) beats ya upside the head and then gently nurses ya back to health before doin' it all over again. There's a reason why these guys are so loved and cherished in the underground scene. One live show and one listen is all it takes for the unbelievers. This one's great for the fans as well as the newcomers. Hop aboard! (No Idea Records)

**I FARM- "Sincerely, Robots"** Super intense and thrashing hardcore punk that surprisingly rarely spins out of control from it's own momentum. From the tightness here it sounds like these guys work hard to get this level of precision down and yet this doesn't come off sounding rehearsed or robotically (get it?) played. In this way they remind me of QUADILIACHA or PROPAGHANDI minus the super poppy songs. On a couple songs they even remind me of straight-edge new school hardcore like some of the bands on Indecision, Revelation, or Equal Vision. Compared to "So My Kids Won't Have To" (their last full-length?) which is the same style, this record has a thicker, sturdier sound from a heavier bottom end and production of the Stevenson, Egerton & Livermoore team. Although not passive background music, the effort of trying to keep up is well worth it. (Cool Guy) CHRIS

**IGGY AND THE STOOGES- "10/6/73 MICHIGAN PALACE"** Another STOOGES live CD! Now usually this spells pure audio disaster. Someone spilling liquid PCP on the hand held recorder while the show is going on and such. This one sounds like the guy/girl only spilled Old Style on the mic! Actually it was recorded by the guitar player (James Williamson) using a reel to reel. So the quality may not impress Alan Parsons or the Rolling Stones Mobile Unit but you can hear everything for once! And the performance? Well it sounds like the storming of Normandy Beach! Is that good enough for yr ass? Proof positive that the STOOGES could eat bands alive even without good sound quality! So if you smear peanut butter all over yr half naked body on Iggy's birthday by all means own this quickly. (Bomp Records) BRAIN

**THEE IMPOSSIBLES- "Shut Up And Play!"** This is the "THEE" band, not THE IMPOSSIBLES on Fueled By Ramen records who I have not heard so maybe there isn't much chance for confusion but I just

wanted to clarify that. This is simple three-chord pop punk that sounds like the usual influences like RAMONES, SCREECHING WEASEL, MR. T EXPERIENCE, GROOVIE GHOULES maybe? and most of the bands on Mutant Pop records. Basically all the derivations of the RAMONES' sound that has been done for 20+ years. This type of punk is hit and miss with me depending often on intangible things like the band's energy level or how witty or funny I find the lyrics. Anyway these guys were pretty much a miss for me and I tired of these 13 songs pretty quickly. (Birthmark/X Records) CHRIS

**THE INFLUENTS- "Check Please"** Looks like some guys went and pinched themselves off another power pop turd in our little toilet called "CDs for review"! Nothing wrong with power pop but sheesh. Wait. I don't like much power pop at all. Maybe these guys should hook up with LOAD and get the lowdown on feeling the power! (Adeline Records) BRAIN

**IN/HUMANITY- "The Great American Teenage Suicide Rebellion"** Blast beat hardcore with snappy titles and a bunch of keen sound bytes. See LOU FORD review and switch Uncle Tupelo with SPAZZ and or FUCK ON THE BEACH. Considerably less annoying than the roots fools but still about as original as a new brand of milk. (Prank Records) BRAIN

**JANIS FIGURE- "Damage Control"** Pure Rock and Roll!!! This is my favorite thing that I got to review this issue. I listened to this more than anything else from the batch. Everything about this clicks for me. Did I already say pure rock and roll? I guess what separates this from all of the other punk and roll bands is the production values. Everything is crisp and clean. It doesn't sound like it was recorded in a basement on a 4 tracker. It has a big full sound without coming off sounding over produced. I like the way the guitars have the old school almost late 50's early 60's guitar style. Then effortlessly they can move right into straight up punk rock. Funny thing is, judging by the cover, the bands name, and the record label, I thought for sure that they were an emo band! Boy was I surprised! I can't stress enough how much I like this record! GO BUY THIS NOW! (Owned & Operated Records) TIM

**JETS TO BRAZIL- "Four Cornered Night"** Lots of differing opinions on this long-awaited follow-up. Some of my friends who absolutely loved the first record hate this. Others are proclaiming it the best thing since the pull-tab on beer cans. I was kinda on the fence with the first record and I find myself still sitting here with a picket up me arse. "Four Cornered Night" seems more upbeat and poppy, more... 'happy' if you will. The trademark Schwarzenbach vocals are there and the lyrics are equally as clever as ever. I loved lines like "You're having the time of my life" and "If I had another last chance." There's a piano ballad, there's an acoustic ballad, but the majority are uptempo and catchy. I kinda like it better than the first. Guess I'm just a sellout. (Jade Tree Records)

**THE JOCKS- "The Top Three Answers On The Board"** I like this release a lot but I'm struggling for the comparisons. They're all over the place style-wise sometimes within the same song. It's basically



melodic emo-ish punk occasionally with strained, screaming vocals and has faster hardcore moments as well. The production is good but by no means Epi-Fatish which would probably only work against this band and their songs. I hear ECONOCHRIST, early JAWBREAKER, early BAD RELIGION, and maybe even CHRIST ON A CRUTCH in their music. Hard to imagine isn't it? I agree but that is what I hear in these 11 songs. New Disorder has done this to me before with bands like the ENEMIES or THE COST neither of whom I can compare easily but still really dig. Although I can't give solid, easy reference points. I give it an 8 out of 10 for both it's originality and energy level. (New Disorder Records) CHRIS

**FRANK JORDAN- "Decoy"** Scaled down DON CABALLERO type math rock. Not as mathed out as DON CABALLERO but definitely flowing in the same vein. For a change though these guys have actual singing. Not spoken SLINT type vocals, but actual melodies! Not my deal but if you kinda like the indie prog set check it out. (Corner Stone R.A.S.) BRAIN

**JUNCTION 18- "This Vicious Cycle"** BLINK 182 kids who probably heard the GET UP KIDS and actually I don't know. I just know that they sounded like every other poppy punk band that's destined to be on an X-GAMES sampler. Not bad but kinda on the same level that you really have now with preference on different brands of salt. In the end it's all just salt and too much of it will cause yr heart to cave in on itself bringing on the big bum out known as death. So be careful. (Fearless Records) BRAIN

**KERMIT'S FINGER/ZIPPO RAID- Split 7"** KERMIT'S FINGER start this disc out with no less than 5 songs of snotty drunken thrash that blaze right by and remind me of NOTHING COOL meets AOD but sloppier. ZIPPO RAID kick out three snotty uptempo tunes of what I would probably be correct in guessing as "drunk punk." Song titles like "Punk Skool" and "Greg Is A Pussy" pretty much sum it up. (Fan Attic Records)

**KICKED IN THE HEAD- "Thick As Thieves"** I was on the verge of giving these guys a fair review. The first song wasn't bad, so I scanned a song or two forward. Lo and behold, SLAP POP BASS PLAYING!!! Not on the break down... no no no, right off the bat these guys decided to swan dive right into suck lake by way of funk metal! I hope fish chew off their shriveled tiny new jack metal pricks as they drown! (Self Released) BRAIN

**KILCHARLIE- "My Drug"** Looks like a self-released type thing. This is mostly metal but in the chunka-chunka PANTERA vein with a little KORN stuff. Mostly, lot's of double-bass drums and riffing with occasional thrash parts. Nothing to get your panties in a bunch over though. (Self-Released/Maelstrom Music PR)

**KILL CREEK- "Long Story Short"** To make a long story short! This corn fed Kansas band has suffered many ups and downs in their career. Their blend of the "midwestern" power pop sound has garnered them a lot of attention with labels courting and all that jazz. Mammoth Records put out two critically acclaimed full-length jobbers and an EP. Now, the fine folks down at Second Nature Recordings really liked KILL CREEK and

put out this collection of pop rock jams, along with an upcoming full-length in the winter of 2000/2001, even though the band was on "permanent hiatus." -I will compare them to a football club like Charlton Athletic, they continue to battle the ups and downs of the Premier League, occasionally pulling off an upset result with the bigger clubs, like an away tie at Old Trafford. (Second Nature Recordings) GEO

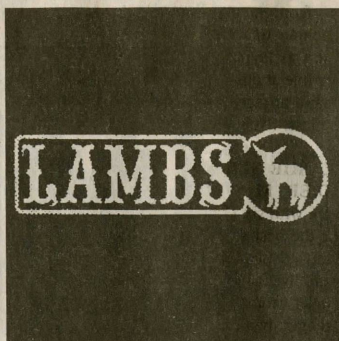
**THE KILLING FLAME- "Another Breath"** Listened to this one three times and it caught my ear cause these guys are combining the passion of old school hardcore with some melody and actual musicianship to create a nice blend of thrash, aggressiveness, and catchiness. Vocally, the guy reminds me of a cross between Zoli from IGNITE, the guy from INK & DAGGER (who cares what his name is) and Perry Farrell. Musically, I kept thinking IGNITE meets (a little) BRAND NEW UNIT meets old school Youth Crew hardcore bands like UNIFORM CHOICE with a heavy emphasis on the latter. The lyrics also (thankfully) have intelligent thought and reflect the age and experience of the line-up. What's great is the line-up is a who's-who of hardcore veterans featuring members that have played in bands like UNITE, NO FOR AN ANSWER, SPEAK 714, IGNITE, TRIGGERMAN and HANDS TIED. Plus, top that all off with guest appearances by Pat Dubar, Tony Cadena, Dan O'Mahony and a host of others and you're sure to have a winner. Cool record and none of that chunka-chunka shit. (Equal Vision Records)

**KIND OF LIKE SPITTING- "100 Dollar Room"** This is the newest full-length from Portland, Oregon's finest indie rock outfit aptly named, Kind of Like Spitting. I do rather fancy a spat in the chops right now, see! Well, I say they do remind me of some of the other geeky Pacific Northwest indie rock bands, but I won't bore you with those lousy comparisons. These guys (with some help from Elizabeth Elmore from Sarge, cheers to you!) are quite good at this style or genre, what you will call it? They just don't do it for me! They do a Billy Bragg cover, so they got that going for them, fair enough! Derby County Rams F.C. comes to mind when I listen to this band. I want to pull for them but they just keep getting poor results and face a potential relegation battle. Sorry! (Ohev/ Gannaare Recordings) GEO

**KNUCKLEDUST- "Time Won't Heal This" CD/EP** I think these guys are from England and they're doing this twisted mix of chunka-chunka U.S. styled hardcore but they're throwing in total thrash parts that almost reminds me of shit like THE VARUKERS or something. Just when I'm about to get bored with the Victory style stuff, they kick in with the blazing thrash and a smile comes across my face. They just go back and forth and the results are pretty cool. I could do with more thrash and less chunka-chunka but it's heavy as fuck and rips for the most part. Viva La England!!!! (Blackfish Records)

**WAYNE KRAMER & THE PINK FARIES- "Cocaine Blues"** When brother Wayne got out of the pen in '78 he took a trip to London and jammed with THE PINK FARIES and this disc contains four songs from that show, one of which is the infamous "Kick Out The Jams." Sadly, it lacks the punch that the MC5 delivered but their ver-

sion of Bob Segar's "Heavy Music" is pretty cool. There are four songs taken from that live show on this disc as well as four studio recordings he made while he was over there in '78. They round things out with two very rough studio songs from '74 that included some truly horrible vocals on "Ramblin' Rose." What was he thinking? I guess the smack was talking to him. The quality for most parts is good but this is still one of those "for hardcore fans only" releases. (E Total Energy Records)



**LAMBS- s/t** Alright, listen up fucko... THIS SHIT ROCKS!!! I don't know what's in the water over in Finland, but bottle that shit up and make me some beer with it. These guys got the hard driving R&R of early HELLAOPTERS and GLUCIFER, but also have the pounding metal riffing of MOTORHEAD and they even throw in some tasty leads that accomplish what they're supposed to do; accentuate the song. This picks you up by your back beltloop and puts it's foot where the sun don't shine and leaves you begging for 'em to do it again. Just fucking great, relentless, uptempo, rocking shit. No way this one's gonna find its way to the used CD bin. (Devil Doll Records)

**LANDO'S 45- "The End" CD/EP** I love this record. If you know anything at all about the Chicago scene at all, this one will sound totally familiar to you. It features the vocalist from the Bollweevils, and some members of 30 SECONDS DEEP. And just like those two bands, it is fast, catchy and in your face. If their performance is as energetic as this disc, then they have to shred live! Good solid mid-west punk. (Harmless Records) TIM

**LAST IN LINE- "L'esercito Del Morto"** Not sure what the story is on these guys but I like what I hear. This is great old school blazing 80's hardcore that reminds me of everything from THE OFFENDERS to BGK but by way of later bands like OUT COLD. This shit just shreds by at light speed and it's short, fast and pissed off. Are you sure this wasn't released in 1989? They combine fun lyrics talking about the classic gore films of the 80's and video games with serious topics about being a wage slave the corporate media. They close things out with a ripping version of G.G. ALLIN's "You Hate Me And I Hate You" which sums it up nicely. This is fucking cool. Everybody in town that likes what VERY METAL's doing will eat this up. (Acme Records)

**LAST STAND- "Any Battle Won" CD/EP** Some fresh soundiung stuff that seems to blend street punk with some pop sensibilities. Guess what? It works. Surprisingly simple yet catchy as fuck. Good stuff. (One Way Productions)

**L.E.S. STITCHES- "Lower East Side"** This record has great production... it sounds like somebody has deep pockets or they have an "IN" at really good facilities to record and mix etc. This is the New York band, not the one from California. Just basic old-school punk and rock 'n roll that at different times during these 14 songs reminds me of RAN-CID (without the ska), U.S. BOMBS, UK SUBS, BOUNCING SOULS and even ROCKET FROM THE CRYPT (on "T.V. Zoned Out"). They aren't afraid to mix things up and throw other instruments in like the saxophone in the aforementioned song and overall the playing is very solid too. Having said that, I only enjoyed about half of the songs here, and the rest sounded kinda formula or punk-by-numbers to me. I can't put my finger on it completely, so maybe it's just me. (NG/Artemis Records) CHRIS

**THE LETTER E- "No. Five Long Player"** Yes, I have been blessed twice this issue with recordings produced by the legend himself, Bob Weston. This is simply beautiful, dueling guitars, vibes and drums et al. This trio features Sean Meadows (June of 44) on guitar, Josh Matthews (drummer/percussionist of the Blue Man Group) and to top it off, Curtis Harvey (of Pullman, Come and others) also adding some guitar. "File under: Instrumental, intricate and just damn good!" I agree wholeheartedly with that sentiment! These guys could play at Old Trafford with the best in the world, like Tortoise, Pullman, Sive Style, Darin Gray and Jim O'Rourke or even Man United, Boca Juniors, and Real Madrid. Tops of the table! Fair dues deserved! (Tiger Style Records) GEO

**LIFEHOUSE- "No Name Face"** Lush, sweeping, dreamy, pretty & melancholy. Are these descriptions that make you interested to hear a band? Me neither, but that is what comes to mind listening to these 12 songs. Although their usual TOAD THE WET SPROCKET or mellow PEARL JAM groove was ok for a while, I kept waiting for them to have even a mid-tempo rocker to break the slow pace. No way! They held their soft ground for the full 55 minutes. I can see adolescent girls or boys spending chilly, rainy self-absorbed afternoons listening to this while wondering about their most recent breakup or why they feel so out of place. I guess this is OK for what it is but honestly it just made me tired. (Dreamworks Records) CHRIS

**LIMECELL- "Destroy The Underground"** Ummm... most of you other bands can just quit and go home. Why? Cause you don't know how to rock. Not like LIMECELL. The Philly boys are back with only their second full-length since around '93 but they can take as much time as they want if this is the kind of record we'll get. Walking a fine line between the rock/metal of MOTORHEAD and the hardcore of POISON IDEA, these guys mow down most other quote "punk" bands and rock harder than much of the quote "heavy" music of today. Part of the "Confederacy Of Scum" and endorsed in the liner notes by the notorious "Thee Whiskey Rebel" as kids who grew up "wailing on each other with hockey sticks and stainless steel lunch pails." Does this explain their prowess? Hell if I know. What I do know is that all 12 of the songs here are great but a few of my favorites are the ripping "U-3" and the flat out rockers, "Kiss Ass" and "Hey Loser." Oh yeah... To Evil! (Headache Records) CHRIS



**LIMP BIZKIT- "Chocolate Starfish And The Hot Dog Flavored Water"** I have used this word a lot when describing bad music but never has it meant more than when it describes this band: DOGSHIT!!!! These guys are the absolute be all end all most evil of all major label corporatocorp-whore stormtroopers. All their other records suck and this one... DOGSHIT! Well at least they are consistent. So if you enjoy a bunch of jocks dressing up in their gangsta wear and putting on a complete insult to good bands pimp metal minstrel show... go ahead and buy this piece of uninspired drek. Me personally, I would rather have all my skin removed by angry badgers than hear one more note of this! Hey Phil... check it out... ANOTHER five dollars! (Interscope Records) **BRAIN**

**LOAD- "Feel The Power"** Well, this one had me thinking "Hm... Seattle." It's starts out blazing a la ZEKE and then heads down Grunge street a la SOUNDGARDEN without the annoying high vocals. Ya know, slow, heavy, dirge-ridden stuff? I don't know, they really don't sound like either of those bands though, it just kinda floats through garage/heavy stuff. Didn't grab me by the boo-boo though. And man, that is one hell of a cheesy cover. (702 Records)



**THE LOUDMOUTHS/ROCKS- Split 7"** Here we go folks, two more tunes from my favorite San Francisco band THE LOUDMOUTHS that start a fire under ya and make ya wanna do two things: dance and drink (but not necessarily in that order). Another reason I've gotta get a CD burner; so I can put all of these damned LOUDMOUTHS singles and compilation tracks on one disc. The two songs on here show no let down in their usual assault of godlike garage punk snottiness. In fact, these are two of the best back to back tunes I've ever heard from them. Kick ass! ROCKS are an Australian band that I think have been around for a long time and like fellow Aussies THE ONYAS, these boys know how to rock. Three piece, three chord garage punk that gives me hot flashes of CANDY SNATCHERS for some reason although they don't necessarily sound like that. It's just good 'ol fashioned abrasive punk. Great split here but I gotta give the title belt to THE LOUDMOUTHS in this wrestle royale. (702 Records)

**LOVE SONGS- s/t** This is a solo project from the infamous Craigums (YOUR MOTHER, WHAT HAPPENS NEXT?, The Probe). The story goes that he lived in this desolate canyon area for a couple of years from '97-'99 and he had access to all of this recording equipment in the garage so he eventually started playing with it and came up with 25 songs that are typical in the Craigum's vein. This is definitely an acquired

taste, with song titles like "Make Sure There's No Squares At My Funeral" (originally a HICKEY song) and "You Or The Dog? (Who Will I Miss More)", you know you're in for some serious goofiness (Is that an oxymoron?). The song "I Turned Into A Medley" goes on and on and incorporates almost every famous MISFITS hit into one long song. Sure it's annoying, but that's the point. Another tune was written and recorded by PROPAGANDHI and Craigums added the vocals. Too funny. The recordings range about as much as the songwriting in that you go from acoustic to electric and drum machine to the real things, plus whatever else was laying around. It's genius at times, horrible at others, therein lies the charm. Like I said, an acquired taste but humorous none the less. (New Disorder Records)

**LUCKIE STRIKE- "Future Is Turning"** CD/EP My buddies from Sacramento are back with six tasty morsels of pop punk and it's the best sounding stuff I've heard from them so far. So what do they sound like? Well, Melanie's vocals (A cross between Cinder from TILT and Gwen Stefani) are stronger than ever and she's gonna get all of the attention of course, but a little respect needs to be thrown towards that rhythm section cause Liz is one hell of a drummer (and I'm not talking "For a girl" either!) and Dre's got some slick moves on that four-stringed thang. Bubba rounds out the foursome on guitar and he just does little stuff like writing the songs and all that (and getting pneumonia on tour heh-heh) but until Yngwie Malmsteen is available, he'll do just fine. These guys have the potential to appeal to a much wider audience than just the underground and it's fun watching (and listening) to them mature along the way. Don't dismiss it as "another Southern California pop punk band" cause they're not! They're from Northern California thank you. (Tomato Head Records)

**MAD PARADE- "Re-issues"** How did I ever miss this band? Really good old school punk. I have seen the name for about 15 years but I have never heard them. I guess, so many bands so little time to hear them all! Now that I have heard all of this stuff on this disc, I'm going to have to check out their new material. Why didn't anyone ever tell me about this band before! Fans of OXYMORON to the CASUALTIES should check this out. (Dr. Strange Records) **TIM**

**MALEVOLANT CREATION- "Envenomed"** The return of Florida death metal? No thanks! For some reason I never liked this band. With the exception of the band Death, I didn't like most of the Florida style death metal. With the Florida bands, they always have this super hyper pitter-patter triggered double bass which makes everything sound weak. There are a few places on here where they get it right but for the most part it seems like they are racing to get the songs over instead of letting them breathe. (Pavement Music) **TIM**

**MAN OF THE YEAR- "The Future Is Not Now"** "Loosely file under: lush, heavenly boy-girl-boy pop", with keyboard enhancement and sparkling, effervescent guitar hooks to boot. I like this Portland, Oregon band pop stuff; sweet flavored melodies and harmonies just as tasty. The lads kicking the football around, outside the Dell in Southampton, were apparently heard singing the tune "silver dollar" only to be saddened

to discover that this band was American and not British. Too bad lads, fancy another cup of tea, because you won't be seeing any real hardware for sometime with Glenn Hoddle in charge. We know he's not the man of the year of 1998, World Cup? (Loveless Records) **GEO**

**MAN OF THE YEAR- "The Future Is Not Now"** QUASI meets DEATH CAB FOR CUTIE meets DANDY WARHOLS; tight NW indie pop with a slight British feel. (Loveless Records) **JESSICA HOPPER**

**MARILYN MANSON- "Holywood"** I saw this guy live a couple of years ago and it was cool from an outsider's perspective. I went into this with an open mind and some of the stuff was definitely cool and I must admit that I liked it. Manson seems to be able to tap into exactly the frame of mind of the troubled kid who doesn't fit in with society's norms and is constantly hassled and shit on. Sarcastic titles like "Love Song" and "Disposable Teens" are serious criticisms of American society that are dead-on. Musically this has great production and is consistently heavy with so many layers of guitars that it's epic sounding, almost majestic but just too nasty for such a word. I guess I liked about half of this but that's a lot more than I thought I'd like. (Nothing Records)

**THE MARSHES- "Recluse"** Over their last few records these guys have really developed their own sound. They started out sounding like a cross between THE PIXIES and JAWBREAKER with great Blake-sounding vocals and cool driving parts in most of their songs but also quirky at times like THE PIXIES. On "Pox On The Tracts" they seemed to be in transition with the more standard driving melodic emo songs split with the noisier more odd sounding stuff. On this record which I think is the first since "Pox..." they definitely have the dissonant noisy sound at times but still retain the rockin' melodic drive of their earlier work. This record also contains a good nod to drummer Colin Sear's former band (DAG NASTY) on "Gardner's Hoe" but then the horn section comes in and it heads off into odd territory too. Easily the most unique sounding band on the Doc's roster and I have to give him credit since this isn't his usual type of band. (Dr. Strange) **CHRIS**

**MARZ- 5 Track Promo** This is a sampler from the album "Lung Fu Mo She" which is the debut by Zlato Hukic who was the guitarist in MINISTRY from 1994-1999. As you can guess, there's lots of MINISTRY-type techno elements with a strong heavy overtone. Not my cup of tea, but given what's the popular trend right now, they should do alright. (E-Magine Entertainment)

**MATCHLESS- "You Shaped Curve"** This is one of those CDs that left me in no-mans land, where I didn't hate it, but it didn't knock me out either. The dueling female/male vocals works well and at times and reminds me of parts of RAINER MARIA. The female vocals also reminded me of an obscure band that I like called ULTRABABYFAT. MATCHLESS are blending pop sensibilities but they do it subtly and quietly. There's no real aggression to speak of, it's more in the melodic rock vein. It's crafted and well done and takes me back to a time when the word "alternative" actually meant something. (Self Released/Maelstrom Music PR)

**METALIUM- "State Of Triumph"** Okay, I'm having flashbacks here. This is old school metal in the vein of AGENT STEEL meets QUEENSRYCHE or maybe ICED EARTH. The vocals immediately caught my ear as they're very reminiscent of Bruce Dickinson and Geoff Tate. Musically it's got all of the riffs, solos, harmonies and epic (marching across your land) story lines, complete with Gods and Goddesses harmonizing in the background a la MANOWAR on their first three albums. Hell, it's even got the ballads! The production is full and the keyboards add elements that complete the total package. I started laughing at first cause I didn't know what I was in for (I had just popped the disc in without looking at the CD case or the bio), but halfway through the first song I was thinking, "Hey, I like the new MAIDEN and this is a HELL of a lot heavier and "more metal" than that." So I listened to it and it's got everything a metalhead could've asked for back in '82, yet this is solid enough to stand up in the year 2000 though and not come across as retro. Should appeal to most MAIDEN, MANOWAR, QUEENSRYCHE and old school PRIEST fans. Now if they'd just lose the Star Trek silver make-up and put on some leather and get a Destroyer and a Flying V or maybe an Ibanez Iceman. (Pavement Music)

**JAMES MICHAEL- "Inhale"** Don't know much about this guy. Sounds pretty mainstream accessible. Reminds me a lot of EVERCLEAR in the way the songs are structured. There's some slower, ballad type tunes but most of it is mid-tempo radio friendly type stuff, yeah, I keep coming back to the EVERCLEAR comparison, and maybe a little GOO GOO DOLLS in spots. (Beyond Music)

**THEE MICHELLE GUN ELEPHANT- "Gear Blues"** What is it about Japanese bands that turns me into a masochistic glob of goo? Probably the fact that originality usually comes first, instead of aping the current trends. THEE MICHELLE GUN ELEPHANT come across as a bastard mix of THE DICKIES and everything from JESUS LIZARD, THE MAKERS and a host of other Touch & Go and/or Amphetamine Reptile type bands. Add to that early SMASHING PUMPKINS if they were overamped like the HELLOPETERS mixed with BLUES EXPLOSION. Now run all of that through a garage filter and serve it up along with your favorite booze of choice and you've got the makings of a great band. If this don't get ya off yer ass and shakin it like there's no tomorrow your shit is dead. go buy a SPICE GIRLS record fucko. (Alive/ Total Energy Music)

**MIDGET HANDJOB- "Midnight Snack Break At The Poodle Factory"** OK...that's it, I've got to quit mixing all these psychedelics, barbiturates and booze when doing reviews. Someone hit me with the Narcan... please!!! Either Keith Morris is a genius and punk beyond my ability to comprehend or he's completely lost it and is off the deep end. I still can't figure out which even after giving this multiple listens. The only way I can describe it is a 90's beat poetry or prose. Just Keith rambling on in a stream-of-consciousness fashion way out there and other times a little more coherently and loosely telling stories. I actually found "Hurricane Morris" kind of funny but was pretty damn lost on the rest of these 11 songs(?). The bio on the web says these are



all good musicians including ex-CLAWHAMMER guys but the music is loose lounge or jazz style that I didn't dig and is kept well below Keith's ramblings most of the time. Maybe I'm missing something brilliant but I'll just hold on to my memories of the CIRCLE JERKS and BLACK FLAG. Thanks anyway. (Epitaph Records) CHRIS

**THE MR. T EXPERIENCE-** "The Miracle Of Shame" CD/EP I bit the bullet and threw this in and what I was subjected to was quite possibly the lamest thing I've heard in many a moon. This is not a punk band. Dr. Frank should have his license revoked and shame on him for releasing something like this that longtime fans will undoubtedly pick up and be disappointed with. Can you get anymore pathetic? The last song ("I Don't Know Where Dan Treacy Lives") was so fucking annoying I could no longer contain myself and sit through it. I actually screamed out loud "Enough!" and stopped what I was doing and ran over and yanked it out of the CD player. This one gets the honors that I usually reserve for HUNTINGTONS releases; it's getting smashed against a wall. (Lookout Records)

**THE MODERN LOVERS-** "The Original Modern Lovers" A collection that is very cool for the fans and students of pre-punk and pre-wave. While I'm not obsessed with musical history, I definitely enjoy getting to hear old influential bands that inspired many of the bands I listen to now. Such is the case with this collection that is (supposedly) 1972 sessions that were some of this Boston, Mass band's earliest recordings. I say "supposedly" because the artwork has two distinct and slightly contradictory sets of liner notes by Kim Foley who discovered them and Jonathan Richman the singer/guitarist and force behind them. Definitely lo-fi by today's standards and reminds me of early STONES, VELVET UNDERGROUND or even WIRE at times. Way closer to garagey R&B (but the sound of the mastering/mixing is good) than anything that most of you would consider punk or alternative and some of the members did go on to be in THE TALKING HEADS and THE CARS. (Bomp Records) CHRIS

**ANGELO MOORE-** "The Yin Yang Thang" This is not at all what I was expecting. It has no FISHBONE elements at all. It's really got more to do with GIL SCOTT HERON, ROLAND KIRK and FUNKADELIC'S spoken word and a little LONNIE LISTON SMITH thrown in for good measure. Mostly spoken word with odd background noise and vocal effects. I don't know how anybody else feels but I really kinda like it! Cheers to Angelo for doing fresh and unexpected! Now how about some more on the funky smoky jazz side that you hinted at cause that had me feeling pretty good Angelo. (Asian Man Records) BRAIN

**THE MOVIE LIFE-** "This Time Next Year" Here's the new heavyweight contender for emo-core champ. Outta the gate with the KID DYNAMITE sounding ripper "I Hope You Die Soon" they then veered pretty much all over the poppy-emo & hardcore map doing faster and slower material that all had a great melodic sensibility to it. Songs like the DAG NASTY sounding "Single White Female" are like "crack" where by the second or third time you hear it and are grinning and bouncing your head to

it your hooked and that fuckin' song is gonna be in your head for weeks until it actually pisses ya off. Vinnie's vocals reminded me (as did their sound in general) of FAST-BREAK but not quite as polished and playing from a more hardcore direction. At other times I hear LIFETIME, SERPICO and also GORILLA BISCUITS but these guys have their own sound so this doesn't come off sounding too derivative. I'm gonna try to catch these guys at a small venue soon cause "this time next year" they will very likely be playing larger less personal places. (Revelation) CHRIS

**MY SO CALLED BAND-** "The Punk Girl Next Door" Scorching waves of mediocrity have washed over me since I have pressed play on this. Maybe later I'll think up something really snappy that will cause this band to break up and free the brothers and sisters world wide from the shackles of bad music... but right now I'm so indifferent I almost forgot that really bland pop punk was being released from the speakers so I think I might start the night right and make that problem cease to exist! (Yesha, INC) BRAIN

**THE NATIONAL ACROBAT-** "It's Nothing Personal" 7" Four songs here of crazy hardcore shit that I don't have a name for, I just know it when I hear it. Kinda like a COALESCE type thing, or even OMEGA MAN with a twistedness of a NOMEANSNO. Make no mistakes, it's heavy as fuck and just as crazy. Actually it reminds me of St. Louis' own JOHNNY ANGEL (RIP). Cool stuff. (Hex Records)

**NEVERTHELESS-** "Through The Night" These guys have been listening to way too much STRUNG OUT. They've aped their heroes perfectly. It's scary at times. Everything, the riffs, the drumming, and especially the vocals... pure STRUNG OUT. It's tight, fast, melodic, etc... and they've even got the baggy skater-shorts, but why wouldn't I just go and listen to STRUNG OUT instead? (Boot to Head Records)

**NEW YORK DOLLS-** "Lipstick Killers" This is basically the Dolls before the first record. The thing that kills me is how much different they sounded! Quite a bit slower and more heady than they became after JERRY NOLAN joined! A lot of the time they sound like THE CHROME CRANKS! Guitars are a bit more discordant and creepy, seeming to play around the idea of being exactly in tune instead of fully embracing it. The tempos have a bit more swagger to them. On top of it all DAVID JOHANSON sounds a bit like NICK CAVE every now and again! The whole deal would sound perfect for a high school dance chaperoned by CHARLES BUKOWSKI, KEITH RICHARDS and IGGY POP. This by no means at all takes away from their other albums. The whole camped and fucked up spirit of New York drug addicts in drag playing rock n roll comes off a hell of a lot scarier here though. God love em! (Reachout International (ROIR Records) BRAIN

**NILE-** "Black Seeds Of Vengeance" I guess I'm a wuss because this is too extreme for me. In fact, calling it Extreme Metal doesn't even scratch the surface, this shit is beyond blazing. What is cool about it is that these guys have done their homework and the lyrics and the songs themselves are complex and filled with Sumerian and

Egyptian themes. Instead of the normal (lame) "Praise Satan" that so many idiots sing about, these guys are saying shit like "Withdraw thy phallus Baboui, Open the Gates of the Duat, For I am burning in Aataakhu." Woah, crazy shit huh? Over the top blazing thrash with death vocals and eerie background instruments like kettle drums set this far above mere metal releases. Yet while I appreciate the effort and intensity and the originality, it doesn't work for me musically, that is, I can't really sit around and listen to it and enjoy it musically. Like I said, I guess I'm a wuss. It's fucking brutal though, I'll give it that. (Relapse Records)

**NINE INCH NAILS-** "Things Fall Apart" Hey Phil, check it out... five bucks! (Nothing Records) BRAIN

**NINE INCH NAILS-** "Things Fall Apart" Ten songs that are remixed and/or different variations of tracks from the "Fragile" sessions. No less than three different versions of "Star\*\*\*\*ers." For the hardcore fan only. (Nothing Records)

**NOBODYS-** "I've Been Everywhere" So these guys decided to do a bunch of covers by all of the different bands they've toured with and record them and put them on a CD. It's hardly enjoyable as a listenable CD though unless you like cover tunes. Me, I'd rather hear the originals. Anyway, you get covers of THE QUEERS, GOTOHELLS, DIGGER, GUTTERMOUTH, THE AUTOMATICS, JUGHEAD'S REVENGE, CHIXDIGGIT, SICK 'N TIRED and PIN-HEAD CIRCUS. Yawn. (Suburban Home Records)

**NOMEANSNO-** "One" This one's totally different from the last one. This one is dark, twisted, and repetitive (but in a good way). Actually it really caught me off guard, it's very dramatic and suspenseful. It's like it could be a killer soundtrack to a suspense/horror film where everybody dies. Of course all of the quirky trademark stuff you've come to love and expect is in here and the musicianship is as amazing as ever, but it's nice that they can still surprise me after all of these years and albums. Fans of the band won't be disappointed in the least bit with this latest offering. These guys are an enigma, if you think you don't like them, go see 'em live. (Alternative Tentacles Records)



**NOTHING COOL-** "Taking Advantage Of Stupid People" This is a compilation of 30 songs, most of which were recorded by Joey Vindictive in 1995, that were released on a bunch of different 7" EPs, split singles, and CD compilations over the past few years. This is strictly for NOTHING COOL

fans and it's a great way to hear all of their earlier stuff without having to track down a bunch of obscure punk rock records. If you've never heard the band, I suggest you check out "What A Wonderful World" on Dummyup Records. (Cheetah's Records)

**NOTHING FACE-** "Violence" New jack metal perfect for pumping those annoying little county mook hard asses full of testosterone. These guys should probably be captured and forced into labor in some Cambodian sweat shop. No really, I'm serious, they are completely lacking any redeeming qualities and should be considered enemies of music. At which time they should have their hands blown off by JOHN LEE HOOKER. The gun of choice in situations like this? Any thing designed to take down a bear! (TVT Records) BRAIN

**OOZZIES-** "Nation Out Of Hand" Straight ahead, snotty Oi-meets-punk-meets-hardcore that while not venturing into any new musical territory was nonetheless very jump around rockin' and enjoyable to me. This reminded me of the THE WRETCHED ONES, LIMECELL, HEADWOUND, THE CRIMINALS or even BLANKS 77 at times. Very competently played and not sounding like a rip-off of any of the aforementioned bands this made me want to slam some beers and then whip the bottles thru windows. I know this record isn't going to change the world or anything, but it is fun, pissed and full of energy which is good enough compared to a lot of what is released nowadays. Drink Up!! (Industrial Strength Records) CHRIS

**OPPRESSED LOGIC-** "It's Harassment" Snotty fast punk that takes me back to the mid-80's and bands like DAYGLO ABORTIONS and ATTITUDE ADJUSTMENT. The songs are fairly simple and straightforward thrash and just blaze by one after the other. There's nothing that really tells them apart except for the various samples before almost every song. Musically, this is cool, snotty punk. The only downer was the lyrics, some of them are pretty bad in that they look like the lyrics of a 16 year old. I mean, with songs about bombing Iraq, calling P.C. people "fucking gay" and the uncontrollable urge to go out and look for a fight, you can pretty much guess what you're in for. They round things out with covers by a couple of obscure bands (ILL REPUTE, BUNCHO-FUCKINGOOFS) which was cool and showed a little about their musical backgrounds and possible influences. Overall I liked this a lot until I read the lyrics so maybe I'll just lose 'em and then I'll enjoy the album more. (Beer City Records)

**ORBITER-** Mini LP CD/EP A very pretty sounding record that I guess would generally get categorized as emo or indie-pop. Pretty female vocals that don't sound all that different from some of the alternative pop goddesses of today but they go for a trippier sound that is way more stripped down than the JEWEL's or whoever's. This band consists of two people including the aforementioned vocalist and a guy who also sings and writes/arranges/plays all of the instruments heard on these 7 songs. Kind of cool and a nice change of pace from what I usually listen to although I don't know how quickly I would tire of this if I listened to it more frequently than just for the review. (Loveless Records) CHRIS



**OVER MY DEAD BODY/SWINDLE-Split 7"** Over My Dead Body plays straight edge hardcore with a singer that sounds like that one guy from Minor Threat. Wow, what a brilliant original fuckin' idea HA!HA!HA!HA!HA! XXX get it? HA!HA!HA!HA!HA! Oh no not the hooded sweatshirt and chain wallet idea. HA!HA!HA!HA! Oh fuck, give me a breather, alright I'll stop. Swindle on the other hand, play some really good hardcore punk, slightly in the snotty vein. They definitely saved this slab of vinyl from the dung heap. (Slowgun/101 Decibel Records) **ERIC**

**OXYMORON- "Best Before 2000"** No, it's not a new record from this kickass German band, rather a rehash of old hard to find cuts from singles, EPs and compilations. What can I say about these guys other than I'm still kicking myself for missing them when they played St. Louis. OXYMORON manage to take my two favorite elements and blend them nicely. They're just as hard-hitting as any other hardcore band, but they know how to add a dose of catchiness to it and master the obvious. These guys appeal across the board to Oi!, hardcore, punk and skinhead crowds and have no intention of changing or letting up anytime soon. Check it out. (Cyclone Records)

**THE PAC MEN- 7"** They should pack it in, they suck. Please whoever is selling them guitar strings and drumsticks, STOP!, it's that bad really. (Red Tape Records) **ERIC**

**PARIS, TEXAS- "Braziliant"** This record starts out with an aggressive, hook-filled, pop gem. This is "brilliant" stuff from this Madison, Wisconsin indie rock outfit. I saw them live once at the Rocket Bar (St. Louis) and the singer had great stage presence and moves like James Brown, Mick Jagger, and Prince morphed together. It was "brilliant!" The bass player moonlights in the band PELE, who happen to have a new album out on Polyvinyl Records. I'd have to compare PARIS, TEXAS to the French football club, PSG (Paris St. Germain). They have a really good squad and some quality players in their line-up (i.e. Nic Anelka). What PSG is to French football, PARIS, TEXAS is to the indie rock scene and that is; they are needed. (Polyvinyl Records) **GEO**

**PATRIOT- "We The People"** If you haven't heard of these guys by now I bet you will soon. Bands such as the DROCKICK MURPHYS, BRUISERS, and BOILS introduced Oi and street punk to a wider audience and now PATRIOT is gonna come in and clean up. This is solid and arthemic sounding and there are only a couple weak spots among the 15 songs here. For me those weaknesses are the few ska breaks but overall they aren't enough to detract from how cool this record is. Production is top-notch and after checking I have to raise my glass at least partly to Lars of RANCID since he did "pre-production." What is that? Anyway, if you like street punk and Oi bands like those on Cyclone, TKO or Outsider records you'll probably love this. (GMM Records) **CHRIS**

**THE PEEPSHOWS- "Mondo Deluxe"** It hit a few of us pretty hard when we heard that TURBONEGRO were hanging it up. Most of us didn't have the chance to enjoy them very long and then knowing we'd never get to experience their power live sucks to consider. This record will help out the problem since these Swedes sound an awful god

damned lot like TURBO circa somewhere between 'Ass Cobra' and "Apocalypse Dudes." Generally more straight ahead, they just grab you with an awesome guitar drive, solid beats, and hooks and won't let go til these 12 songs are over. The band is even endorsed by former TURBO bassist Happy-Tom as "three force to reckon with in the years to come." Other comparisons for those not familiar with TURBO would be GLUECIFER, BACKYARD BABIES, HELLA-COPTERS, or other Scandinavian rock 'n roll heavies. Does this record rock? Ha Ha! (Burning Heart Records) **CHRIS**

**PELE- "The Nudes"** PELE are a solid trio, hailing from Milwaukee region, combining elements of jazz improvisation to an already splendid style of catchy pop that so many other bands from Wisconsin do so well. This is for fans of TORTOISE, DIRECTIONS IN MUSIC and all that stuff. Matt Tennesen, the bass player, also takes time to jam with PARIS, TEXAS. Chris Rosenau, who plays guitar and recorded this record in various basements and living rooms, has done time with the likes of VERMONT, the PROMISE RING and CAMDEN, the latter two he has recorded. The drummer is solid. These guys put pints of emotion into their instrumental music, like Danny Murphy (of Liverpool fame) knocks down a couple of pints after a thrilling victory over their bitter rivals Man United at Old Trafford. Murphy scored a "cracker" as do PELE, and so did Pele. Cheers! (Polyvinyl Records) **GEO**

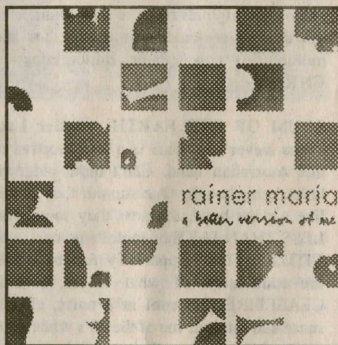
**PLANES MISTAKEN FOR STARS- "Knife In The Marathon"** Intense, heavy ass and even more emotional post-hardcore! I want more of this band's music. These guys are for everyone. All the kids are doing it, so why don't you as well, eh? This EP offers a heaping dose of "screamo" core, although it is only 5 songs long just around 17 minutes, I was wanting seconds and dessert. This is good. PLANES MISTAKEN FOR STARS conjure up similarities to a club like Ipswich Town. I really don't know much about the band or the football club, but they seem to impress with great performances and results. (Deep Elm Records) **GEO**

**POLYPLUSH CATS- "Drivin' It Home"** CD/EP I've seen these guys live a few times now and it's just dirty, stripped-down, booze driven rock 'n roll. We're not talkin' MC5 or anything here, just some cool garage rock that's heavy and uptempo. Something's missing though. This is just 'alright' and doesn't really stand out or kick my ass enough. Weird song titles though, four of the songs are named after hair-metal bands from the late 80's and early 90's. (Self-Released)

**PRIMER 55- "Introduction To Mayhem"** KORN BIZKIT 5000. Seriously, what do you guys really have to offer rather than rehashing the same rap metal bullshit over and over. They've even got the "look" (wifebeaters, tattoos, adidas, the stupid Fred Durst beard thing, etc.). I bet the bass player plays a five-string bass and holds it vertically like the fool in KORN! This genre is already soooooo tired. Just like glam metal, ten years from now you are gonna be so embarrassed that you put out this shit. But you'll make a fortune on the reunion tours playing frat houses and shit like WARRANT. Can't fault the record company though, this will sell "X" amounts of records and then these guys will be dropped and disappear into obscurity. (Island Records)

**PROPAGANDHI- "Today's Empires, Tomorrow's Ashes"** Well the wait is over and I can't wait to see how this album is received. It's been close to 5 years since their last full length and I can safely say that this ain't your mama's PROPAGANDHI. There's miles of difference between this new record and "How To..." in that new bassist Todd (Fuck T. Nose) seems to be a perfect fit for their more aggressive thrash stylings. This fucker hits hard and fast and it takes a couple of songs before some familiarity appears but Chris' vocals are unmistakable and he's just as pissed off as ever. The thing I like about this band is that although they are very serious in their message and political beliefs, there's an underlying level of humor and sarcasm such as the ode to JUDAS PRIEST's "You Got Another Thing Coming" in "With Friends Like These, Who The Fuck Needs Cointelpro?" The politics are here, the humor is too, and the heavy thrash is also self-evident. In short, I like it, it rocks. I wonder what "the kids" will think. (Fat Wreck Chords)

**QUEST FOR QUINTANA ROO- s/t** I tried to get into this but couldn't quite make it. Musically they drift from some cool melodic (almost emo) parts into explosive noise/hardcore, reminding me at times of TIERED FROM NOW ON. The vocals are almost all exclusively guttural death sounding with little range which turned me off. I'd rather hear someone try and sing a little or mix it up some. The whole "screaming guy rolling around on the floor" thing is so tired. (New Disorder Records)



**RAINER MARIA- "A Better Version Of Me"** Thirty seconds into the opening track "Artificial Light" and I had chills going up my spine. The production is so much thicker and Cathlin's vocals are stronger than ever. When Kyle kicks in with the counter-backing vocals, it's all over and I'm a helpless listener on a joyous ride of emotion, melody and harmony. With this, their third album, RAINER MARIA have firmly established themselves in a class of their own by improving on their nearly-flawless previous LP. "A Better Version Of Me" sees the band combining the moodiness of "Past Worn Searching" with the uptempo catchiness of parts of "Look Now Look Again" creating a timeless piece of work that transcends mere genres. Sometimes you just come across music that can only be described as "beautiful." Everything about this record works (almost to a fault) and if ever there was a band of nicer individuals who deserved success, it's these guys. I've said it before and I'll say it again, these guys should be huge. (Polyvinyl Records)

**RATOS DE PORAO- "Sistmados Pelo Crucifa"** EASILY ONE OF THE MOST INTIMADATING THINGS I HAVE HEARD IN A WHILE! Yup I guessed right, they are from South America! They've been around since 83 as well! Holy fucking bloody hell!!!! These guys are NOT fucking around! I'm speechless "... I'm scared" ...I'm done. (Alternative Tentacles Records) **BRAIN**

**REFUSED- "The New Noise Theology EP"** CD/EP I think this is kinda old being that the band broke up well over a year ago. Still, you get one track from their amazing "The Shape Of Punk To Come" album, two unreleased tracks, and a remixed version of "Refused Are Fucking Dead" which sounds nothing like the original. The two unreleased songs carry on well where their last album left off. Methinks these were leftover tracks from those sessions, but I'm just speculating. Either way, it's pretty much mandatory to round out your collection because although the REFUSED are fucking dead, but they still smoke. (Burning Heart/ Epitaph)

**RELATIVE ASH- "Our Time With You"** Heavy, lurching, pounding, screaming, moshing, grooving & slightly dissonant heavy alternative that reminds me of RAGE AGAINST THE MACHINE maybe(?) at times in the vocal department. These 11 songs also remind me of all the things that I think really suck about "alternative" music and radio currently like 'style over substance' and "milking a formula" just to name a few. Here's a positive... I'd rather listen to this than modern "country-pop." And as for "their time with me", I wish I could take this hour of my life back and do something else with it. (Island Records) **CHRIS**

**THE RIGHTEOUS- "...And The Saga Begins"** A bunch of guys that dress like 38 million other guys, write songs like 38 million other guys, same haircut (or lack of hair) and same message of whatever. I'll just quote one of the anthems used to address the nation of whoever "Weeeeeeeeee are skiiiiin-heads. Weeeee are proud". Hee hee hee. Throw in yr spirit of 69 and some empty praises-of-unity and you got every reason to join me in the turning off of this tripe and start listening to JONI MITCHELL or something. These guys are stupid with a capital dumb! And whats with the Urkel duds!?!? (Chapter 11 Records) **BRAIN**

**THE ROCKING HORSE WINNER- "State Of Feeling Concentration"** This is SENSEFIELD with a beautiful female voice, almost heavenly vocals! I am not even through the first song and I feel so at ease, so serene that voice of hers! Musically, I do sense a bit of JIMMY EAT WORLD, SENSEFIELD, and even early SMASHING PUMPKINS. Her vocal style has often been compared to that of Lisa Loeb and the girl from the Sundays, and I concur. Jollie Lindholm's voice is so soothing that I am about to melt away on a blissful journey. Where, I don't know? Who cares, she has to have one of the prettiest voices in indie rock that I have heard in a long time. Definitely, a top of the table comparison goes out to this band, maybe an Arsenal or Liverpool. Fair dues! (Ohev Records) **GEO**

**RUNNIN' RIOT- "Reclaim The Streets"** Singalong Oi!drunk punk that keeps it simple in a wannabe BUSINESS sorta way. With song titles like "Alcoholic Heroes" and



"Drunk & Disorderly" you know what you're in for. Lace 'em up and grab a pint. Also contains a bonus live gig after the album on this disc. (TKO Records)

**MATTHEW RYAN- "East Autumn Grin"** Roots rock that had me thinking Springsteen meets Dylan meets Paul Westerberg but with some raspy as hell vocals that also made me want to throw on a Tom Waits record. Subtle yet strong, smooth yet rough, simple yet complex, pretty solid for what it is, and a nice full sound to boot. (A&M Records)

**SAMAIAM- "Astray"** Never was much of a fan of these guys back in the day, but their last LP caught my ear. After many tours and almost as many label changes, SAMIAM have found a home at Hopeless and both parties should prosper from the arrangement. This new album is full of the heart-felt anthemic sounds that instantly come to mind when you think of SAMIAM, but you can sense the maturity and hear the overall tightness of a band that's been doing this for well over a decade. The lyrics delve into very personal territory, especially on "Dull" which recounts lost friends and old times. I listened to this twice in a row and it kept hitting me in secret spots that are reserved for bands like SUGAR, THE WEAKERTHANS and THE GET UP KIDS. It's just so damn tasty. Methinks I'd better give "Soar" another listen. (Hopeless Records)

**SANITY ASSASSINS- Live At The CBGB Club New York 7"** Alright now kiddies, let's take a timeout to congratulate Spike, from the band Blitzkrieg, for putting out a second rate English hardcore seven inch on white vinyl. Oh wait a minute children, let's go ahead and make that a third rate, because it was recorded live at CBGB's and sounds like shit, how completely original. It was pretty good when I played it on 45rpm instead of 33rpm, which kept me from throwin' it out my tenth story penthouse window. It should've been put out on a brown, peanut colored vinyl to resemble the piece of shit that it is. (Cargo/Retch Records) ERIC

**SAY HI TO LISA- "Living Better Through Electricity"** Say hi to Lisa huh? OK. "Hi Lisa." Now say hello to the used bin at Vintage Vinyl boys cause that's where this one's gonna end up. This CD blows. Tried, but couldn't sit through it. Whiney indie rock that just grated the fuck out of my nerves. How am I supposed to paint my bedroom with this stuff in the background. Blegh! (Intelligent Records)

**SCARED OF CHAKA- "94 to '99"** Uh oh, a retrospective. That usually means a band is all washed up or else they're broke up. I know these guys are in a state of flux right now after having their bass player bail on them in New York on tour right before they were supposed to go to Europe, thus leaving Cisco to have to fend for himself and hitch a ride back across the country with his friends who were opening for SLEATER KINNEY. Anyways, he told me when I stumbled upon him at the S.K. show in St. Louis that he and Ron (drums) were going to take their time and find the "right" replacement for bass before moving onto the next album. So we get this little sampler containing all kinds of tasty morsels from early 7" and comp. appearances. You also get the benefit of a fast and furious live set that was taped in Casper, WY(?) and some other odds and

ends. The slowed down version of "Goodsky" from their split with THE GAIN still puts a lump in my throat and a tear in my eye. Such a tasty song. So yeah, I'm a fan. So yeah, I fuckin' dug this. So yeah, more people need to check out this band. Pick this up as well as the other two full lengths on this label cause I know Pete could use the fuckin' money. Also get their "Masonic Youth" album and the follow-up EP on Empty Records and their latest "Tired Of You" on Sub City. All I know is that Cisco had better not call it quits or I'll fucking learn how to play bass myself and move to Reno!!! (702 Records)

**SCREECHING WEASEL- "Teen Punks In Heat"** Most of you are probably thinking... Oh great another reissue of an old Weasel record... but guess what jack... this is a brand new full-length from Ben and his elite band. I say elite because Mass Giorgini (remember RATTAIL GRENADIER or SQUIRTGUN?) and the guy from the TEEN IDOLS are part of the line-up (and may have been previous to now) and the results are surprisingly great. This record has the potential to top "Wiggle" as my favorite release from them because it has more of the grit and rawness of their earlier material. There are still poppy trademark Weasel songs like "I'll Stop The Rain", but tracks like the more rock'n'roll sounding "Don't Want It" and the eerily inspiring "Six Percent" take me back to the feeling I got when Ben just blew me away with the lyrics or music on almost every record. I don't know what rejuvenated his juices but I'm glad something did cause we might as well still have great poppunk by one of the originals if we're also gonna have the dozens of knock-offs aping him and milking his cow. (Panic Button/Lookout) CHRIS

**SCUM OF THE EARTH- "Better Late Than Never"** This is a retrospective of this Australian band. Can't quite pigeon-hole them though. One minute they sound like a crust band, the next they sound like LESS THAN JAKE or something, or maybe CITIZEN FISH. Apparently this band laid the foundation of what would become CEASEFIRE. It's cool in a noisy, chaotic sense and reminds me of the 80's when good production was virtually impossible for punk or even metal bands. This sounds pretty good though. (Boot To Head Records)

**THE SELBY TIGERS- "Charm City"** Pop punk with an equal nod to everything from THE RUNAWAYS to THE BANGS to X. Dual guitars add to the freshness and fullness of sound and the male/female vocals interplay nicely. The female vocals are snotty in a riot grrrl sorta way but the overall feeling I get from listening to this is "fun". This Minneapolis foursome are best known for their energetic live shows and with songs like these there will probably be plenty of dancing going on (except in St. Louis where everyone stands there with their thumb up their ass). Good stuff in a 90's Lookout! Records vein. (Hopeless Records)

**SEVEN SECONDS- "Scream Real Loud... Live"** This fucker blisters from beginning to end. There's 26 songs on here and all of the classics are included, even "99 Red Ballons" and "If The Kids Are United." I was never a fan of these guys back in the day simply because "They were straight-edge, therefore, they were the enemy." (ha-ha) Actually, I never realized how much they

were influenced by MINOR THREAT, right down to the vocals, but they sure upped the ante didn't they? The recording on this is superb, and I bet the drummer needed some intravenous fluids after this show. A must for fans and worth checking out even if you were a drunk like me. Just fucking blazing thrash. (Side 1 Dummy)

**SHUTDOWN- "Few And Far Between"** Sorry, couldn't hang with the SHUTDOWN. I listened to it all the way (barely) but the singer just didn't do it for me. New York chunka-hardcore that you've heard already. I assume these guys have "X's" on their hands and are singing about unity and whatnot. They do close out the CD with a cover of the classic WARZONE song "Don't Forget The Struggle..." so they get points for that I guess, but this reminded me why I don't get into the whole NY hardcore scene, except for INDICISION and maybe a couple of other bands. (Victory Records)

**THE SHUT UPS- 7"** Snot nosed garage punk from Sheboygan, Wis. Not bad for their first record, give 'em a few more years of boozin' and acting like scumbags, you'll have one helluva band on your hands. (Junk Records) ERIC

**SHUVEL- "Set It Off"** Absolute rubbish. I couldn't find one good thing about this. They used to be from Wichita, KS and then moved to LA, to find fame and fortune in the rap metal world. I can handle a little bit of this genre, but I can't handle this band at all. Take all of the WORST elements of LIMP BIZKIT, CRAZY TOWN and RAGE AGAINST THE MACHINE, put in a blender and hit puree, the result would be this mess of a record. (Interscope Records) TIM

**SICK OF IT ALL- "Yours Truly"** As far as hardcore goes, I guess these guys are it. The band that comes around to vaporize the weak bands passing something off as hardcore. I really don't like hardcore at all and SICK OF IT ALL gets all respect in my eyes. Not as great as some of the other albums but when judging on a track record it fairs well! Sill sounds like some guy at a pool hall got real pissed off watching the news, stole a trash truck, put the pedal through the floor and proceeded to mow down most of the eastern coast using alleys and side walks as short cuts! (Fat Wreck Chords) BRAIN

**SIG TRANSIT GLORIA- "2>8>00"** CD/EP Fairly straightforward pop-punk with keyboards that immediately reminded me of THE GET UP KIDS. Although hardly original at this stage, it's catchy as hell and solid in all the right places. If you've worn out your GET UP KIDS and ALKALINE TRIO CDs, give these guys a try. (Johann's Face)

**SLOPPY MEATEATERS- "Shameless Self-Promotion"** Three bleach-blond guys doing BLINK 182 meets NOFX Southern California "melodic hardcore." I hear zero originality. I'll pass. Good luck. (Orange Peel Records)

**SLOWCOACH- "New Strategies Are Necessary, This Is Not Solid Ground"** Slowcoach definitely takes a nod from the ARCHERS OF LOAF brand of indie rock. Energetic, spastic, slow and quiet (at times) are just a few adjectives that spring to mind. Slowcoach are "spread out across the urban environment of central California," so they

must like driving a lot, being spread out and all! I could see a Midwestern club/basement tour in the future for these lads, they do like to drive a lot. I sense a bit of the First Division woes for this band, like Birmingham City F.C., making a good cup run of it, and a decent spot in the tables for potential promotion into the Premiership (lookout Aston Villa). A couple more decent results and they will get there! (Silver Girl Records) GEO



**SOUND LIKE SHIT- "Once Upon The Metal" 7"** Great fucking band name. Probably my favorite in the last 10 years. What you get here is pure, balls out Japanese power violence that'll rip your face off. There are 12 songs on this that blaze by with the intensity you would expect from a LOS CRUDOS or SPAZZ record and these guys have got a sense humor too. Fans of anything released on Slap A Ham Records will eat this up. Great job. (Six Weeks Records)

**SPITFIREVOLVER- "Broken Heart Surgery" 7"** Very good, meticulously crafted pop punk from these So. Cal. rockers. The riffing, chord changes, and melodies work fantastically together on this. Tim B. and Chris H. would be jackin' their beets if they heard this. Quite a fresh breath of air on this otherwise done to death genre. (Slowgun/101 Decibel Records) ERIC

**STILL DREADFUL- "Lvcky Fvckerz"** I love it when a band's name pretty much writes the review for itself (see: LIMP). I gotta give 'em some props for not doing cookie-cutter punk, but these guys just remind me of TOOL meets SOUNDGARDEN with a little TENERLOIN thrown in. I guess there's some stoner rock thrown in too (the bio likens them to "QUEENS, FUMANCHU, CLUTCH etc...") but it's not my cup of tea. (El Pocho Loco Records)

**THE STORY SO FAR- "When Fortune Smiled"** CD/EP With the familiar trials of his last band 88 FINGERS LOUIE (r.i.p.) still fresh in most of our minds, Denis has moved on and already hit the scene with a new band and batch of six songs. Of course it reminds you of 88 FINGERS LOUIE with his voice out in front and the lyrics sounding similar as well, but this trades off the punch of his old band for a more ringing and melodic mid-tempo approach. Dare I even say "emo-ish." Reminds me a lot of the new HORACE PINKER or (from a couple years back) THE TIE THAT BINDS or maybe even the slower material by FASTBREAK. If you really like the bands above I'd give these guys a shot but don't pick this up just cause you liked 88 FINGERS because this won't take their place. (Hopeless Records) CHRIS



**STRADION- "Dead Fucking Last"** Demo Eight songs of technical metal from this local St. Louis band. Since I'm old school, my references all go back to everything from early METALLICA styled riffing but I also hear a strong DESTRUCTION influence. There was some majestic soloing on the first song that gave it an epic feel but the rest of the tape was more in the traditional metal vein. Although it was a little sloppy at times (intricate riffs + Double bass drums= trouble) there are some promising parts nestled in there. I gotta be honest though, some of the stuff was just straight-up bad and uninspiring. I think they need to develop the vocals a little more (as that was the weakest point on this) and tighten things up a bit and they could be on to something. (Self-released)

**STRAIGHT FACED- "Pulling Teeth"** Hardcore with some melody? Yup! This one is a keeper. I was never much of a fan of this band until the last full length that they did. It was better than the previous efforts. This one is head and shoulders above everything they have done! I recently saw them live and they did not disappoint. They were really tight and energetic. This disc has everything I like in hardcore: speed, power, good lyrics, and great musicianship. Just because it is on Epitaph doesn't mean you shouldn't like it! Hell that label has released a great batch of music in the last year. (Epitaph Records) **TIM**

**STRONG INTENTION- "Each Day Lived... An Act Of Defiance" 7"** Some cool and brutal hardcore meets power violence here. Politically charged and relentless as fuck. Saw 'em live opening for MACABRE (what a nice mix of two extreme genres!) and liked what they're doing. I'm not going to try and make any comparisons but you pretty much know what you're in for with this label. With 10 songs on a 7" record you should be able to figure it out. Brutal as well as intelligent. In other words... cool. (Six Weeks Records)

**STRYCHNINE- "Born Too Loose"** A band that you'd have to lock up your liquor from when they come to visit is the feeling I get. But I guess with songs like "Liquor and Poker" and "Gotta Get Drunk" this is a no brainer. The sound on this record is similar to "Dead Rats and Oakland Dogs" from 1996 except this is less hardcore sounding... I guess like they've lightened up a little. They still remind me of POISON IDEA crossed with THE WRETCHED ONES but this record just sounds slightly less hard and angry. I didn't care too much for the falsetto vocals by the singer but he did this before too, I guess it was just less noticeable on the earlier record. Big points for the choice of covers (taken from a live radio broadcast) which are "A.A." (POISON IDEA) and "God Of Thunder" (KISS). I think I still like the first record better but this one is solid as well. (Industrial Strength) **CHRIS**

**THE STRYDER- "Masquerade In The Key Of Crime"** Although this is an easy review, it's also a little disappointing as well. This is 90's emocore from the school of LIFETIME, SAVES THE DAY, NEW FOUND GLORY and maybe even a little GET-UP KIDS. I like these bands pretty much so they're in good territory but I wish this had a little more originality going on. A couple of times during these 12 songs I

swore it was Ari of LIFETIME or Chris from STD singing and the band is similar enough as well to not separate them safely from these influences. Summary: If you like the bands above, you'll like this. (Equal Vision Records) **CHRIS**

**STUPID BABIES GO MAD- 7"** OH-HHH baby jesus!!!! Fuckin brilliant, sounds like these bastards were sitting around jammin' on their favorite Stooges, Venom, GG Allin songs, and some sick jimbo thought it'd be a good idea to give 'em a couple kilos of the finest Ozark meth, and record the proceedings. This 7" is the by product, you can smell the enamel melting off their teeth. (Acme Records) **ERIC**

**SUK- s/t** Driving old-school hardcore that reminds me a little of THE DREAD, LIMECELL, STRYCHNINE and BLANKS 77. Definitely not as developed as these bands but still in the same vein musically. Very simple music and lyrics about addiction, stalkers, hating people and old boyfriends among other things. Pretty generic overall but they do have a female bassist / singer that sounds a lot like a guy on most of these 13 songs. If they get better at what they're attempting it could be really good but this record is just a little too mediocre to stick with me. (Incriminating Records) **CHRIS**

**SUM 41- "Half Hour Of Power"** I guess I'm just a sucker for the first couple genres of punk that I got into which were melodicore and pop punk. This band works a territory around and between these two and does it competently. Adolescent, cartoonish and very BLINK-182ish? yes, (just look at their name) but they still write some fun driving hooks and choruses. Other bands that come to mind during these 11 songs are MXPX, PULLEY, and FACE TO FACE. I'm sure these guys would love to be the next BLINK from the retarded goofiness displayed in the artwork with them naked and running around with supersquirters. Damn, I'm embarrassed that I enjoyed this to this extent but it was just too toe-tappin' I guess. One of things they could have dropped was the ska sounding breaks on a couple of songs but I was head bobbing with the BEASTIE BOYS or DOGGY STYLE sounding parts on "Daves Possessed Hair/It's What We're All About." The IRON MAIDEN-esque sounding intro and parts later in the record were also kind of funny and pretty well played. There, I said it and I don't want to talk about it anymore. (Big Rig/Island Records) **CHRIS**

**SUNDAY'S BEST- "Poised To Break"** The first thing I am thinking after hearing the first song is "what is this song?" "Is it a cover?" I did this for a while and listened to the song a good few times before I realized it was the melody or progressions of a POLICE song. It was one of their hits, but I don't recall which one and it's not important. Does it make sense to broadly categorize a lot of the bands that play this softer, prettier sounding alternative like this as "emo?" This style actually shares more similarities to new-wave of the 80's in my opinion with the use of keyboards and intent to craft cool pop songs and not worry as much about being heavy or rocking out. Is any of this making sense? This record is really cool and polished for the most part and includes an appearance by KNAPSACK's (r.i.p.) Blair Shehan. So of course KNAPSACK comes to mind while listening to these 10 songs as does THE GET

UP KIDS, THE PROMISE RING or maybe a lighter TEXAS IS THE REASON. Very good record. (Polyvinyl Records) **CHRIS**

**SUNSHINE- "Velvet Suicide"** I've been listening to this one a lot lately after seeing them live a couple of months ago. I must say that the disc didn't quite live up to the live show but it's grown on me immensely over time. Describing this Czech band could scare off a lot of potential fans but trust me, they rock. SUNSHINE manage to combine indie rock, punk, and new wave with a tripped out spacey sound that is unique to say the least. Kay's CURE-ish vocals at times are as scary as they are amazing (and I can't stand the CURE) but the mixture of keyboards propels this trio sound to another level. All sorts of influences pop into my head while listening to this but these guys are keeping it heavy, catchy, and interesting and I can safely say that they have a sound all their own. Some tasty morsels on here, especially the electronica influenced "Adventures With Her Stereo" and the title track. This is definitely a band to watch out for. (Big Wheel Recreation Records)



**SWINGIN' UTTERS- s/t** This record will probably piss off all the anal, rule-minded MRR-style scenesters... cause guess what? This record has sprinklings of pedal steel, mandolin, piano, accordion, violin and some songs that actually sound kinda countryish in parts. The production is awesome and these guys can "really play" their instruments too. Now that all the punk elitists are gone I can tell ya this also has all the usual cool things of S.U.'s records like energetic fast songs and terrific Mike Ness (SOCIAL DISTORTION) meets Jake Burns (STIFF LITTLE FINGERS) vocals. Even when the other guys sing the vocals sound very similar which I did find odd. I've listened to this band since the "Johnny Peebucks" days and their sound has progressed past their original SLF or WORKIN STIFFS sound but still remains unmistakably them. (Fat Wreck Chords) **CHRIS**

**THE TELEGRAPH- "Switched On"** WEEEEEE some EMO. I mean these guys play it up like some method actors. THEY LOOK EMO!!! THEY SOUND EMO!!!! THEY PROBABLY SMELL EMO!!! In any case, they are another chunk of weird debris caught in the big EMO wave crashing on the shoreline. Maybe they will smash against a large rock! Yes I know you guys don't want to admit it, non-prescription horn rims, sweaters, beards, whiny vocals that have some personal vendetta against the act of staying in key... YOU'RE FUCKING EMO!!!!!! What? I know everyone in yr whole genre got dumped and they are yr very upset, now GET THE FUCK OVER IT

YOU PRETENTIOUS, LITTLE INDIE ROCK SELF INFLICTED PAIN ADORING DICKHEAD!!! Save up for some testicles guys. (Jump Up! Records) **BRAIN**

**TEMPLARS- "Biaus Seignors Freres" CD/EP** The first four songs of this features tunes that the TEMPLARS recorded with members of THE WEST SIDE BOYS (France), ASOCILAE (Italy), and YESTERDAY'S HEROES (Las Vegas) and the production is kinda demo-ish. The last five songs are some old tracks that were on the "Oi! This Is Dynamite" compilation and have been out of print. All of the tunes were recorded in '94-'95 so if you're looking for new stuff, forget it. This is mostly just for die-hard fans, I wouldn't recommend it as a first taste. (TKO Records)

**THEE TRASH BRATS- 7"** Hailin' from Detroit, takin' equal parts Heartbreakers and Twisted Sister, you pretty much know where these dudes(?) or dudette's are goin' with this. Not bad, they just didn't get my yogurt gun shootin' all over the place. (Lawless Records) **ERIC**

**THIRD HARMONIC DISTORTION- "Ex Animo"** I had a rough time here because this band avoids an easy comparison but it's in a positive way. The guitars are angular sounding and slightly dissonant yet always lock into a cool groove and most of the songs also have slower prettier parts too. I guess I would put them in the indie rock or maybe emo category but they don't sound like either one enough to rule out the other. Vocals are mainly yelled as well which although doesn't sound like a plus, really works well when you hear it. These aren't great comparisons cause they have their own sound but maybe JAWBOX, TEXAS IS THE REASON, JETS TO BRAZIL or other artsy emoish bands although 3HD seems a little more straight forward. Another comparison has to be TELEVISION since they cover "Marquee Moon" to close the record. Although this review might not covey it well, I found this record to be rocking, interesting and unique. (Morphius Records) **CHRIS**

**THROWDOWN- "Drive Me Dead" CD/EP** Yuck! Yuck! Yuck! 90's tough guy straight edge that is constantly chunka... chunka on the guitar and all the way through has yelled guttural vocals that are not even discernible most of the time. While I didn't have to look at the lyrics to pass this on, the themes include getting clean, atheism (actually a unique one), dying from drunk driving (hence the title of the EP) and being "sincere" to the scene... (yawn)... The last of the 5 songs has lyrics that go "hardcore is deeper than what you hear, so stay the fuck out of our scene." No problem in this case... you can have it... I'm outta here. (Indecision Records) **CHRIS**

**THROWIN' FISTS- "Keep The Change"** I couldn't stop chuckling while I listened to these guys. I guess this was because I was expecting from the artwork for this to be either oi/street punk or chunka, chunka hardcore of some kind. Instead this sounded closer to old-school melodic punk or even emo similar to SCHERZO or MONSULA but with forced sounding vocals. They had verses that plugged along pretty well but then would break down into a 90's alternative style break and occasionally had metal? guitar leads jump in. It just seemed all mixed up



to me like a mishmash of styles or era's that although loosely tied together, still sounded odd to my ears. Maybe I'm missing something but this seemed to work better when I thought of it as a joke rather than a serious attempt at a record. (KPM Records) **CHRIS**

**TODAY IS THE DAY- "Live Till You Die"** I love this band, and I especially love them live because they rip your face off and leave you standing there wondering if you'll ever be able to have children again. This CD contains 15 tracks taken from the live settings and, given the ferociousness of their live show, sounds pretty fucking damned good. A slight sense of humor also surfaces as the band does covers by BAD COMPANY and the BEATLES. What's equally as disturbing are the acoustic tracks performed on a radio show. Think about it; acoustic guitar and bongos and Steve's hellacious voice. It's priceless. Once again they've shown that they can do no wrong. This is a must for fans of the band, and while your at it, pick up their other two Relapse albums as well. (Relapse Records)

**THE TURBO A.C.'s- "Fuel For Life"** I've been hip to these guys for years but now that they're on Nitro, they're about to get a lot more exposure. This N.Y. trio crank out a great mix of greaser styled punk with eerie surf-type guitar licks thrown in but what's weird is they've got an Orange County sound that reminds me of old AGENT ORANGE at times, maybe that's why Dexter digs 'em. This new album shows them pushing the boundaries a little more but there's still plenty of killer straight-up rock tunes on here that'll have ya boppin' along in no time. Check it out. (Nitro Records)

**UNION 13- "Youth Betrayal And The Awakening"** These guys just don't let up. Pure thrash from the get-go and it's pretty much relentless. The thing is, they've matured a little musically and lyrically without losing any of that lovely anger. The vocals are still bi-lingual and the band has gotten tighter. That said, a whole album of thrash starts to wear thin after 20 minutes. I'd love to hear them incorporate some slower or slightly melodic parts that would enhance the thrash parts and make them just that much heavier. Still, this is solid. (Epitaph)

**THE UNION UNDERGROUND- "...An Education In Rebellion"** Right off the bat I hear the obvious ALICE IN CHAINS vocal comparison. The music though is decidedly heavy, but thankfully they don't venture into the KORN/BIZKIT rap/metal territory. This guy's got an amazing voice when he's not trying to be Layne Staley (which he admits is his favorite singer), he should work on that. Still, this falls into familiar territory quite a bit, that is, the "what's hip on the radio this month" territory. That said, I have to give them credit cause they are a lot more imaginative and creative than 99% of the other radio slop. Kinda like the heavy (non-funk) parts of KORN meets MARILYN MANSON but with more artistic integrity plus two male vocalists and one of 'em sounds a hell of a lot like the dude from ALICE IN CHAINS. (Portrait/Columbia Records)

**UNIT F- "Hollow City"** These guys remind me of a throwback band to the late-eighties and the crossover scene. They've got the punk snottiness, but some metal licks

and solos strewn throughout. They seem to be blending genres. Kinda remind me if you crossed JUGHEAD'S REVENGE with D.I. and they had a metal influence. They're from Orange County so the D.I. tag fits. I wonder if JUGHEAD'S are from there? Anyways. I liked part of this and part of it did nothing for me. It's hit and miss at times but at least it's not paint-by-numbers So. Cal. melodic hardcore. (Finger Records)

**UNTIL THE END- CD/EP** When I saw the cover for this, I was afraid of what I was in for. When I put it in, it was exactly what I was afraid of; chunka-chunka hardcore. Five songs of "straightedge hardcore" with two vocalists and they're following the typical straightedge hardcore formula brick by brick. It starts out with some promising thrash but soon devolves into chunka chunka territory. I'm sorry, this does nothing for me. Where's the originality? (Equal Vision Records)

**THE VALENTINE KILERS- 7"** Right the fuck on!!! It's funny, these guys' for some reason reminded me of the time, when I was a little kid, I decided I'd be a dumb ass, and take a wiffle ball bat, and proceed to start smacking around a wasp's nest in our backyard. Yeah, that sound of about fifty pissed off wasps, dive bombin' your ass and landing a couple, as you do the Jesse Owens down the fuckin' alley. Watch out, this vinyl will sting ya', and leave you wanting more. (Junk Records) **ERIC**



**VERY METAL- "Life's Too Short"** It's amazing what a real rhythm section can do for a band. VERY METAL aren't breaking any new molds, nor will they ever, instead they just stick to their guns and belt out song after song of pissed off thrash that's strong on guitar riffs and short on sobriety. The GBH influence is evident at times but it's not an overriding factor and the pissed off Brit-influenced snotty punk and apathetic lyrics go hand in hand in keeping it simple and to the point. The drumming is ferocious and the reproduction is loud and in your face. It's fucking old school and it rocks. Figure it out fuckface. Great concept and artwork by Tom Kline too. (Beer City Records)

**THE VICE PRINCIPALS- 7"** Very good straight up rock and roll from Ex-Humpers and Ex-Joneses, would you expect anything else? "Wolfman Amadeus Jackboot" is definitely the standout track on this, while "Showdown" on the flip takes it down a notch, without losin' ya'. I would've liked more than two goddamned songs, but I guess those stingy, prick teases at Junk are hopefully warming us up for a full length. (Junk Records) **ERIC**

**VIETNAM- "Strictly The Real"** No, the name's not misspelled, they take their name after one of the singers; Nom, who's a graffiti bomber, professional thief, and porn star. The other singer is "feared and respected for his mob ties and connections...., extortion and racketeering." Seriously, I'm not making this stuff up. So this starts out with an intro and it's hip-hop (well, kinda) and I was like "woah, I was expecting NY chunka-chunka hardcore, this could be cool." But that was just an intro that was as out of place on this as a banjo solo. So then I'm treated to four songs of NYHC in the vein of MAD-BALL or SKARHEAD, none of which did anything for me. But due to the obvious mob ties, I'll just say that this was the best thing I've heard all decade, makes that GRADE album sound like a Peter Pan record. (Uprising Records)

**THE VIGILANTES- "No Destiny"** CD/EP I marginally liked these guys' record on GMM last year but thought it had an underdeveloped sound. This 6 song (7 if you include the hidden track) EP has definitely captured a more fully realized band; showing them working a territory that is melodic and anthemic but with a raw edge. It took me a while to place the bands that they reminded me of which are ANNALISE and TURTLEHEAD both of which are from England and have similar full sounding vocals. I think this EP is quite a bit stronger than the GMM record but I hope they don't stray too much more into the melodic territory cause they'll be flirting with poppunk and there are already too many bands working that genre. If they stay right in this musical neighborhood for the next record or two, I think they'll be catching some ears. (Flat / TKO) **CHRIS**

**VOODOO GLOW SKULLS- "The Potty Training Years"** This contains a bunch of songs that the band recorded in 1991 as a demo. It was bootlegged before but they put a stop to that and now they've released this on their own label. I was never a fan though but I guess if you are you should go buy this right? (El Pocho Loco Records)

**VOODOO GLOW SKULLS- "Symbolic"** I gave this a listen and tried to keep an open mind, but I just don't hear anything that attracts me much less blows me away. This is more "punk" than I'd anticipated, with the horns toned down at times leaving them sounding like a straight-up punk band. At least they're not going for an obvious mainstream fan base with this, like NOFX, they seem to be comfortable right where they're at and sticking to their true sound and roots. Props for that. I still can't really dig the ska stuff though. It's like this nightmare I keep having over and over. (Epitaph Records)

**THE VULTURES- 7"** Great sounding 60's garage rock from former members of THE FELLOWS, THE MULLENS, and THE STATICS. Can't wait to hear more from this "supergroup". Jeez, I couldn't stop playin' this thing. Sorry Phil, I'm makin' this one mine. (Dirtnap Records) **ERIC**

**THE WALLFLOWERS- "Breach"** I went into this one with an open mind because I actually liked their hit song off of their last album and I've been digging the shit out of STING and ELVIS COSTELLO lately so maybe I'm appreciating the mellow stuff a little more nowadays. This band reminds me of the aforementioned artists

simply because they harken back to the old times where each song on an album was a unique artistic statement with a style and flavor all its own. Lyrically, Jakob Dylan has gotten more introspective and turned his attentions to his past and life's trials and tribulations. Certain influences come through in spots, be they intentional or completely off-base by this reporter. I couldn't help but think "EAGLES" during the albums hit song "Hand Me Down". On the second hit "Sleepwalker", I kept thinking JOHN MELLENCAMP everytime I heard the chorus "Cupid draw back your bow, etc..." Make no mistake though, these are WALLFLOWERS songs, with a distinct taste and sound all their own. As I journeyed deeper into the album, the soft yet rugged sounds emerged and made it a pleasant experience. It doesn't hurt that they've enlisted Frank Black, Elvis Costello (yeah!), and Michael Penn for back-up vocals on various songs. So I guess the verdict is in and I dig this. (Interscope Records)

**CHRIS WARE BAND- "Soul Shakedown"** Not sure who Chris Ware is, should I know? I guess a bio would've helped me cheat on this review. Anyways, I listened to this twice in a row and rocked. Simple as that, the vocals at times even reminded me of early Jack Grisham but this in no way sounded like TSOL. Mostly uptempo rockin' stuff that (while not blowing me away) kept me interested throughout. Wish I could compare 'em to someone. Okay, they sound like KISS (joke). (Fan Attic Records)

**WAXWING- "One For The Ride"** This is what I was waiting for, Phil! Some full-blown, powerful and pretty emo music created by this band who calls Seattle home and features the Votolato boys (from the Blood Brothers). I do see, or rather, I hear a connection to the CASKET LOTTERY, who just so happen to be label mates. I find that a bit ironic. I do think a trail of tears will be left behind by all the new fans they meet on tour together. I give them a Worthington Cup draw comparison, like Nuneaton v. Oxford United. Sorry, but way too boring of a match to endure. (Second Nature Recordings) **GEO**

**THE WAYOUTS- 7"** First and foremost, the label said 45rpm, so I get it set, drop the needle, and it sounds like Dave Seville and The Chipmunks playin sappy, crappy, emo shit. So I click it down to 33rpm and lo and behold, it's some whiny fucker singin' to sappy, crappy emo shit. They sound like they'd be fun if they let ya' drink a bunch of whiskey and throw rocks at them. (Harmless Records) **ERIC**

**WESTON- "The Massed Albert Sounds"** Hold on to your knapsacks cause if you were expecting the WESTON that you're used to, you're in for a big surprise. It seems Dave Weston has made a right turn (or wrong turn depending on your tastes) and the band is no longer the pop band with the hooks and harmonies that we've come to know and love. Instead you get 12 songs of indie rock stuff with the vocals being whispered most of the time. When the band does kick in (although the moments are few and far between), I kept thinking FOO FIGHTERS. The opening song is titled "I Just Quit Rock and Roll" and it pretty much sums up the album. I know it's the same band cause I ran into Dave and he gave me this CD for review. I guess with age has come mellowness and a new direction in



songwriting. WESTON fans: proceed with caution. Indie rock fans that like the really mellow PIXIES will dig this probably though. (Mojo Records)

#### THE WHITE OCTAVE- "Style No. 6312"

This is a great debut release from the former guitarist of CURSIVE, Stephen Pederson. The ears of Bob Weston captured this recording to tape or whatever they are using now, so it sounds perfect. This is all-out, inspiring, melody-driven post-hardcore songwriting and playing. This band features an explosive, almost damaging rhythm section. I would love to see these guys play in St. Louis, the Rocket Bar or the Creepy Crawl, anywhere would be fine with me. Also, it has a great layout and lovely pictures. This band gets a place in the top 5 of the Premiership, like the fine club of Liverpool, picking up a nice result in the UEFA cup match against some Greek club, Olympiakos leaving their mark in Europe. (Deep Elm Records) GEO

#### V/A- "Almost Famous" Soundtrack

Fuck off! I liked the movie and I really like the soundtrack. Not only did they think to use THUNDERCLAP NEWMAN'S "Something In The Air" but they also got the ok from Jimmy Page to use a LED ZEPPELIN song on the sound track. It does not sound like a big deal but this is the first non LED ZEPPELIN album to contain any LED ZEPPELIN performance. It's also got THE WHO and DAVID BOWIE doing an amazing version of "I'm Waiting For The Man." The only real stinker is the fictional band STILLWATER's song. And you can all say what you want about this movie, the music in the movie, the music from that time period, what have you, cause I soooooo don't fucking care! (Dreamworks Records) BRAIN

#### V/A- "Another Year On The Streets"

This is a Vagrant sampler but unlike most comps., most of the stuff is unreleased which actually got my attention in an era where comps. excite me about as much as a hemorrhoid. In fact, out of 20 songs, only 7 of them were previously released. That leaves 13 new tunes of melodic masturbation material for you to... well... you know. Bands featured are a who's who's of some of today's biggies: FACE TO FACE, GET UP KIDS, ALKALINE TRIO, ROCKET FROM THE CRYPT, SAVES THE DAY plus gems from THE ANNIVERSARY, GOTOHELLS and more. Imagine that, a comp. worth getting. Who woulda think it? (Vagrant Records)

#### V/A- "A Punk Tribute To Metallica"

Had high hopes for this one but once again another horrible tribute album graces our presence. I was surprised to see mega-old school bands like D.O.A., FLIPPER and (personal fave) DR. KNOW, but none of them turn in anything of any real value. The only bands that turned in good tracks were SLOPPY SECONDS, AGENT ORANGE and VICE SQUAD who created admirable alter-versions that were listenable. Also listenable was SOUR's version of "Am I Evil" and S.B.I.'s version of "Until It Sleeps." The "Golden Turd" award goes to TOTAL CHAOS who attempt to tackle "One" and fail miserably. Note to TOTAL CHAOS: You guys suck. Other notables are Dee Dee Ramone and THE VIBRATORS as well as a couple of other unknown bands to me. Alas, 15 years later, punks can't play metal, and metalheads can't play punk. It's as simple as that. (Cleopatra Records)

V/A- "Busted At The Lit Club" This is a compilation of local bands that played in the Hartford and Western Massachusetts area from 1979-85. Most of the recordings are from basement tapes or demos or early 7" EPs and the quality varies. The only two names I recognized were WHITE PIGS and CHRONIC DISORDER. Overall there are 14 bands ranging from New Wave to fast punk. Hardly mandatory, but if you were from that are or time period it would probably be pretty kick ass. Al Quint probably saw all of these bands ha-ha. (Incognito Records)

#### V/A- "Disarming Violence"

A compilation of a bunch of the current heavies of punk to benefit something called the Pax Organization which looked pretty liberal from the web site. Evidently they want more gun laws to try to combat gun violence. Remember... guns don't shoot themselves but anyway I'll stick to the music. The band line-up is pretty damn solid but with 25 songs of course there better and worse moments. For me the better ones were DAG NASTY, BIG WIG, DEVIATES, THE PHOBES, THE THUMBS, BLANKS 77 and NEW FOUND GLORY and a few I thought sucked were DAY 19, USELESS ID, and DIVIT (a BOOMTOWN RAT's cover). Nothing that blew me away... ooh that was bad... since this leaned a little too much on the modern poppier melodicore bands. I have to admit though that I liked more than I didn't like and there is a whole multimedia section with videos and mp3's too. (Fastmusic) CHRIS

#### V/A- "The Ecstasy Of Agony"

HOLY CRAP! We got us a compilation label sampler that sounds like one. Nobody sounds the same, most of the bands are great and we also have spoken pieces by ANGELA DAVIS, NOAM CHOMSKY, HOWARD ZINN and guess who?! Stand outs include HALF JAPANESE, DEAD AND GONE, THE CAUSY WAY and BLACK KALI MA! Pretty much everything you expect from this label (VARIETY!) and some stuff nobody expected (that hidden sonata by BACH at the end played by the midget hockey league of moose jaw Saskatchewan threw me!) soooooo..... just kidding, the midgets were from Steelville Mo. (Alternative Tentacles Records) BRAIN

#### V/A- "The 'Gone With The Wind' Of Punk Rock Samplers"

This sampler contains 9 bands from the Kung Fu roster and contains 19 songs. Bands featured are THE VANDALS, ANTIFREEZE, Josh Freese, APOCALYPSE HOBOKEN, THE ATARIS, MXPX, ASSORTED JELLYBEANS, BIGWIG and USELESS I.D. You already know most of these bands so you already know what you're in for. Cheers. (Kung Fu Records)

#### V/A- "H.E.A.R This"

It's a comp! Ya know the drill. Some of it blows some of it don't. I'm gonna be positive and list the stuff that did not make me want to eliminate what hearing I have left. SCARED OF CHAKA, THE BELLRAYS, THE AVENGERS, OTHER STAR PEOPLE (Who sound exactly like Jesus and Mary Chain on their track), PETER COYOTE, TEDIO BOYS, and TOXIC REASONS were all brilliant in their own special ways that made them stand out from the rest-of the uninspired mule farting that made up the rest of the CD! As for the purpose behind the disc. It is a benefit for H.E.A.R which is raising awareness among

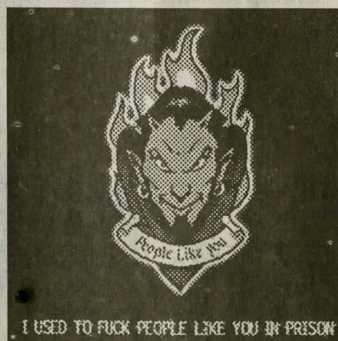
musicians about the effects of hearing loss due to prolonged exposure to high decibel frequencies. In other words going deaf at shows. I'll save em all the money! WEAR EAR PLUGS YOU FRIGGIN CHOWDER HEAD! huh? (Sub City Records) BRAIN

#### V/A- "Hopelessly Devoted To You Vol. 3"

Probably one of my favorites out of all of the "Label sampler" CDs out there. Mainly because there are some seriously kick ass bands on this label like DILLINGER FOUR, DIGGER and SCARED OF CHAKA. This latest edition has all of the same bands as the previous comps and also includes newcomers SELBY TIGERS and THE WEAKERTHANS. Kick ass. There's 23 songs in all and another thing that's cool is that a lot of them are previously unreleased so it makes this a worthwhile purchase. New tunes from D4, SAMIAM, FIFTEEN, MUSTARD PLUG, SCARED OF CHAKA, DIGGER, THE QUEERS, SELBY TIGERS, AGAINST ALL AUTHORITY and THE WEAKERTHANS, plus loads of good stuff from Hopeless albums already out there. Good, solid disc. I could do without THE QUEERS though, they suck. (Hopeless)

#### V/A- "I Guess This Is Goodbye: The Emo Diaries Chapter Five"

I am going to lift a quote from the insert of this CD compilation, "this series is our way of documenting an extraordinary and powerful style of music that possesses the ability to stir strong emotion like no other... Deep Elm does not attempt to define or set limitations for the musical style often referred to as 'emo'....." Well, that said, this is an introduction to twelve more emo bands trying to plunge into a market already saturated with their own tears. I did need a tissue for a few of these songs, but there were a couple tunes I actually liked a lot. Some of the standouts were THE WHITE OCTAVE (which I review this issue), BILLY, and CAST ASIDE. As far as football comparisons go, I match this compilation up with the Nationwide Conference, where clubs are always struggling for promotion into higher divisions and/or recognition during the Worthington Cup ties. (Deep Elm Records) GEO



#### V/A- "I Used To Fuck People Like You In Prison"

Okay, This fucking compilation rules! It's a sampler for a new label starting up called People Like You Records. There is some badass punk and metal on here as well as some stoner rock shit that tears it up. The DAYBREAK BOYS start things off in high gear and then the almighty AEROBITCH finishes you off in the first two songs alone. If you're still standing, the rest of the disc delivers the goods with tracks from ZEBULON, UNKINDS, SUNRIDE, SILVER TONGUED DEVIL plus 5 more cool bands.

Seriously check this out if ya dig the heavy stuff. (People Like You Records)

#### V/A- "Lost Lonely Vicious"

The title is pretty vague but this is a great comp from this Oregon label. The music ranges all over the spectrum. There is Ol ala COCKSPARER (RUPERT LLOYD) and poppy RAMONES-ey stuff like THE BUFFYS (with a girl singer). Solid melodic hardcore ala BAD RELIGION like SERAPHS COAL and VROOMX2 are mixed in amongst the straight hardcore of THE BLAMED or the RANCID sounding YOUTH MISLED. Other bands included are THE HUNTINGTONS (poppunk), THE DEADLINES (organ-driven garage rock) and BLASTER THE ROCKETMAN who are very DEAD KENNEDYS sounding. A chunk of the bands are from the U.S. but also included are bands from Sweden, Australia, Canada and more. With 31 bands, this is a comp you'd be able to listen to over and over again and continue to hear a new band that catches your ear because all the bands are solid. If you dig comps for getting turned on to new bands, then here you go. (Boot To Head) CHRIS

#### V/A- "No Good Turn Goes Unpunished"

What do ya call a bunch of guys who get all their style and identity from something that was played out and silly 20 years after it had it's whole 2 years of relevance? POSERS! Wow, maybe punk IS dead and we've been groping a corpse?! Eewwww. (Retch / Cargo Records) BRAIN

#### V/A- "No Good Turn Goes Unpunished"

Comp. featuring a shitload of British punk bands from the past and the present. Some of the heavyweights include BLITZ, ENGLISH DOGS, VARUKERS, BLITZKRIEG, ONE WAY SYSTEM and more. (Retch / Cargo Records)

#### V/A- "The Orange Spot Sessions"

A compilation commemorating an Indy Music Showcase that took place over two days in July 2000. Features fourteen bands you've never heard of and I'm too tired to list them all here. Well, I've heard of the SLOPPY MEATEATERS. (Orange Peel Records)

#### V/A- "Ripperside Skates"

Skate comp. featuring VODOO GLOWSKULLS, ASSORTED JELLYBEANS, KILL ALLEN WRENCH, LOS INFERNOS, TOTAL CHAOS and a bunch of others I had never heard of. There's 22 bands and 22 songs in all. Maybe if I skated I would care but since there's a foot of snow on the ground I can't really relate. When I want skate punk I still think back to those DOGGY STYLE and GANG GREEN records. Remember THE BONELESS ONES anybody? (El Pocho Loco Records)

#### V/A- "Short, Fast & Loud Vol. I"

I hope I can still have babies after sitting through this onslaught. I knew what I was in for but I still wasn't prepared for this excursion into all that is fast and heavy. Can you believe Chris has amassed 40 fucking hardcore bands from all over the planet for this fucker? It's Power Violence served with a ladel, stuffed down your throat until treacherous riffs coming streaming out your nose by the buckets like the snot from your last winter cold. Jesus fuck there are some pissed off people out there. DID YOU HEAR ME?!?!? Forty fucking bands!!! Don't even think about making me pick favorites or listing them. (Slap A Ham Records)

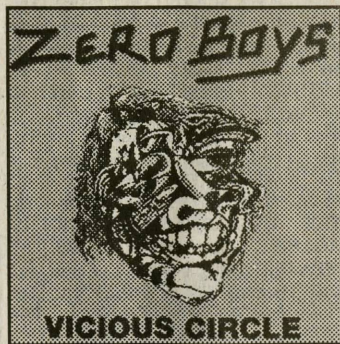


**V/A- "Swing This Baby III"** Another comp. geared towards cashing in on the Swing revival phenomenon. Fifteen different bands including St. Louis' own VARGAS SWING. Well whatdoyaknow? (Beyond Records)

**V/A- "Tattoo The Earth"** Not sure what the purpose of this was. All I gather is that all of the bands are tattooed and they all played a show together in Pontiac, Michigan in July 2000. Whatever. That said, there are some heavy duty heavyweight metal bands on here. You get a couple of SLAYERS, a couple of SLIPKNOTS, a couple of SEVENDUSTS and also SEPULTURA, HATEBREED, NOTHINGFACE, NASHVILLE PUSSY, and a few others. It was cool hearing SLAYER do "Chemical Warfare" again. It's still as crazy as it was when I saw 'em do it on the "Haunting The Chapel" tour in November of '84. (1500 Records)

**ZEBRAHEAD- "Playmate Of The Year"** Whoops... I was expecting to listen to this in chunks of 2 or 3 songs at a time (whatever I could stand?) to get thru it and then relay to everyone how bad it was. However... umm... I'd be lying if I told you this sucked and honestly I found a good chunk of it to be pretty damn listenable, catchy and even good. When I had asked what they sounded like; a friend had told me, "rap meets BLINK-182." This was a fair enough description but I also hear some soaring vocal choruses like FACE TO FACE and one of the singers sounds a lot like Dexter from THE OFFSPRING. There is definitely a chunk of the rap/ hip-hop sound here but it's less cliché sounding than I've heard from other bands and mixed in

amongst the UNWRITTEN LAW style melodicore, it doesn't get irritating. I have to give a minus for the whole gimmicky artwork with the hot playmates (a pretty shameless attempt to sell this to teen-age boys) but even that doesn't overshadow the fact that this record is a lot of fun for the most part. I'll probably never catch them at a small venue so I won't be seeing them live but I have to admit that this one surprised me. (Columbia) CHRIS



**ZERO BOYS- "Vicious Circle"** Holy Re-issue! This fucking rules. I know I say that a lot, but this is exceptional. Just great, blistering, snotty punk rawk that was originally released in 1982. Fuck, in 1982 I was listening to JUDAS PRIEST and IRON MAIDEN. I've always said that Midwestern punk is the best and these Indiana boys prove it. "Civilization's Dying" is one of the catchiest songs I've heard in decades. It's also familiar to me so someone must have covered it at

some point cause I knew the chorus and I've never even heard of THE ZERO BOYS. This also contains two extra bonus tracks that weren't on the original album. Just goes to show that there's still a lot of great stuff out there that I/you haven't been turned out yet. Thanks Ben. (Panic Button Records)

#### VIDEO REVIEWS

**"That Darn Punk"- (Kung Fu Films)**

This is the debut feature film from director Jeff Richardson and stars Joe Escalante of THE VANDALS as a bass player in a fictional Southern California punk rock band. Hard to picture right? Well basically this guy is a well-meaning, harmless guy who keeps getting into completely fucked up situations. The whole movie revolves around Dirk trying to escape one tight spot only to find himself in an even worse situation. You name it, he does it. He gets in trouble with his girlfriend, the law, aliens, hitmen and more. The music is a who's-who of So. Cal. bands like AFI, THE VANDALS, RANCID, PENNYWISE, SWINGIN' UTTERS, NO MOTIV and more and there's lots of people involved in this from the underground scene including Joe's wife Sandra, fellow VANDAL Warren Fitzgerald, and even old CIRCLE JERKS bass player Zander Schloss. The acting is pretty bad most of the time, but Joe is the shining spot as he displays a sharp ability to deliver comical lines on cue and is actually a pretty good actor. The production value is also a lot better than I expected, but let's get one thing straight, you can still tell it's an underground movie. Still, I actually enjoyed it in a lot of ways although the predictable plot dragged at times only to be saved by a surprise ending. Good job overall though.

**"The Show Volume One"-  
(Side One Dummy Records)**

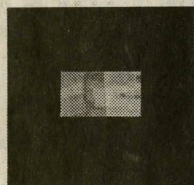
This is a video compilation of excerpts from a program that runs in Los Angeles called "The Show" which interviews and shows footage of various punk bands. For this, the first volume, they've managed to present a nice array of bands from the punk underground. Joe Sib of 22 JACKS is the host and he's got good camera presence and a good sense of humor.

There's a virtual who's-who of big underground bands like AVAIL, H2O, MXPX, 7 SECONDS and NO USE FOR A NAME. What's cool is that they've mixed some lesser known bands like FLOGGING MOLLY and KILL YOUR IDOLS in so it's cool that those bands are getting seen by people that might not normally be exposed to them.

Personal faves had to be the interview with Beau from AVAIL and Davey from AFI. Beau is always the clown and has classic facial gestures and it's nice to see that nothing has changed in the last four years since I first saw AVAIL in a tiny club. The crowds are bigger but the band's relatively the same. AFI on the other hand has changed so much since I first saw them opening for THE OFFSPRING years ago, but despite the change in appearance and bands members, Davey's still a sweetheart and it's cool that his band is finally getting some credit.

The quality of the live footage varies as the AVAIL footage is pretty rough sound-wise and 7 SECONDS' awesome cover of SHAM 69's "If The Kids Are United" has some dropouts where they lose all audio sound. That kinda sucked, but then again, this is punk rock we're talking about right? Overall this is definitely cool so check it out.

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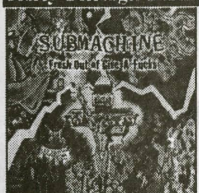
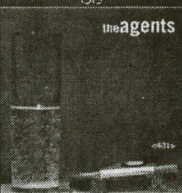
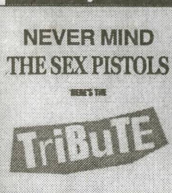
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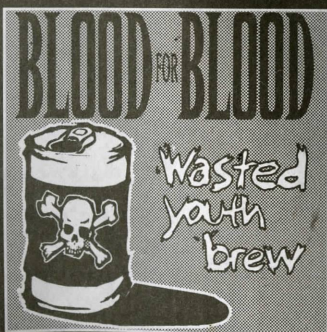


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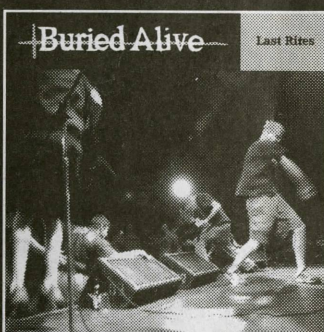
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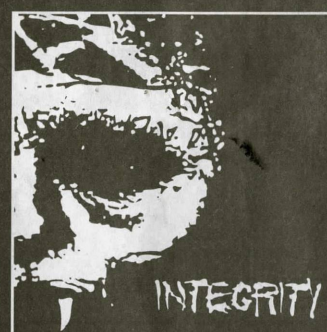
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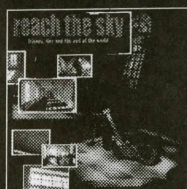
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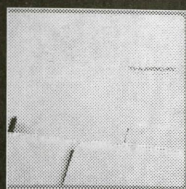
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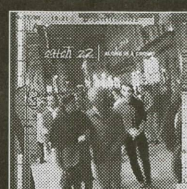
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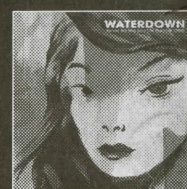
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